Carnivals Past

Adam Horowitz takes us back to the origins of one of Middlebury's biggest traditions. **Page 7**

Paris to Dakar — with haste

Have media hype, economic rivalry and excessive danger ruined the world's greatest rally race? **Page 15**

Dance for discipline

Senior Katie Longstreth taps her brain through both dance and literature **Page 10**

The Middlebury Campus

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Three professors to be added to English Dept.

Prickitt to retire at end of this year

By Tim Scannell

Over the course of the next 2 academic years, the English Department will bolster its teaching staff with the addition of 3 new professors. Each of these professors will occupy full-time, tenure-track positions, and while one of the jobs is an outright addition to the department, the other two are replacements for positions which are not currently filled. All three of the new professors are needed in a department which claims nearly 25 percent of each graduating class as majors.

In September 1988, Julia Alvarez will occupy a new writing position. She is currently teaching at the University of Illinois and comes to Middlebury as "a much needed addition" to the English Department's writing program.

The other two positions will be filled in the fall of 1989. The first comes as a replacement for Mr. Prickitt, who has recently been teaching courses on a part-time basis and will be "retiring after a great many years." Professor Sandy Martin, the head of the English Department, describes the person for whom they are looking as a "generalist"— someone who has interest and knowledge of

(continued on page 4)

Easy win

Junior Gerry Dineen slides the puck past a New England College player as the Panthers cruised to a 12-5 victory in last Saturday's game that was no strain, no stress. *photo by Tim Battista*

A Revolution of Morals and Manners kicks off with novelty of first night

By Barb Matusik

The event that's been in the works since last Spring is finally upon us — the 1988 Winter Carnival. What many students may not realize while they're at Winter Warm-Up or the Night Clubs is that this year's carnival committee planned many activities and faced many problems that had not previously been part of the tradition.

Undoubtedly one of the most difficult aspects of planning the weekend was dealing with the new raised drinking age. It's no coincidence that the theme, "The Midd 20's: A Revolution of Morals and Manners" celebrates a time when drinking was illegal. Carnival Administrative Head Torrey Wise commented, "Prohibition forced drinking underground and since half the campus can't drink it seemed appropriate. Also there were a lot of ideas surrounding a 20's theme — such as making the Night Club a speakeasy."

The biggest change in this year's program is the addition of First Night. Social Chairman Anya Puri explained, "It was Mrs. Flickinger's suggestion originally; it's modelled on New Year's Eve festivities in Boston and Burlington."

First Night replaces the traditional Klondike Rush concert which according to Puri was "too much work and too limited" because it's very difficult to get a good band up to Vermont during this time of year without paying an exorbitant amount of money.

Puri said that the new activities have been designed to "offer something that will ap-

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College hires first black counselor, Tarrance

An effort to increase Middlebury's capability of dealing with minority issues

By Sharon Harper

The College hired Crevon Tarrance as its first black counselor recently in response to demands made this fall by the Black Student Union and a recommendation submitted by the Minority Workshop. Both groups requested a minority counselor be hired to improve Middlebury College's environment for minority students.

According to Assitant Director of Counseling Yonna McShane, Tarrance was also hired in an effort to accomodate increased use of counseling services.

Tarrance received her Master of Social Work at the University of Michigan and has been a social worker for 14 years in differing capacities. She has also served on the Board of Directors of Soundings, a support system for women.

It is hoped that Tarrance will provide an avenue of relief for minorities at Middlebury who feel their problems cannot be understood by others. According to Gary Margolis, director of the Counseling and Human Relations Center, "Finding support systems to meet needs of various Middlebury students is what's most important."

Need for a minority counselor was first sighted last June by various educators and counselors who were called together to assess recruitment and retention of minorities at Middlebury College. The group, now called the Minority Workshop, concluded that psychological support for minority students would be an important step toward improving the quality of minority's lives here.

A racial harrassment incident last fall between two roommates — one black, the other white — lead many to express their dissatisfaction with Middlebury's capacity handle minority issues. Marie Paquin, who was then the president of the BSU, echoed the Workshop's recommendation at a BSU meeting. She requested that the Ad-

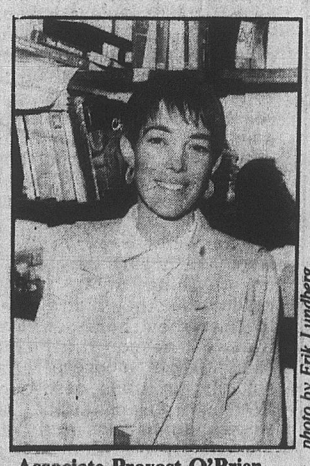
(continued on page 4)

Chemistry Professor O'Brien becomes Associate Provost and second woman to hold position with Administration

By Matthew Reed

Associate Professor of Chemistry Jane Margaret O'Brien was named Associate Provost of the College, making her the second woman to receive a position within the Administration. Assistant to the President Beth Karnes was the first woman to hold an administrative position.

O'Brien's appointment was brought about by the departure of Bob Gleason who, according to O'Brien, has done a "superb job" as the Dean of the Faculty. In looking for the right person to take over some of the responsibilities left behind by Gleason's departure, the administration sought someone presently employed as a faculty member. O'Brien feels she was chosen for the post because of her background in the sciences which enables her to understand the technical language inherent in such a position. She is a graduate of Vassar College with a Ph.D. in chimistry from the University of Delaware. Just recently, O'Brien was awarded full tenure as a chemistry professor.



Associate Provost O'Brien *photo by Erik Lundberg*

Because there has never previously been a post of Associate Provost at Middlebury, O'Brien could only guess at precisely what her new role will entail. However, acting as liason between Middlebury departments and outside funding is one task she is sure her position will tackle. For example, the Pew Science Program in Undergraduate Education is a group of eight colleges and four universities with which O'Brien will work in order to keep the sciences thriving at Middlebury. Also, the college has applied to the Howard Hughes Medical Fund for a grant of approximately 2 million dollars, an arrangement that O'Brien hopes she can help bring

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Librarian Ron Rucker *photo by Karrie Ferguson*

College Librarian Rucker to take six month sabbatical, Raum to take over

By Antonia deVegh

Librarian of the College Ron Rucker, who will take a 6 month leave in September, views the opportunity as a "springboard for [formulating] new ideas" for the college's library in the next decade.

Rucker has served as a librarian at Middlebury for over 10 years and has been in the profession since 1964. His leave, from September 1 to March 1, 1988, is the first of his career. Rucker said that although leaves of absence are not unknown in administrative positions, they are not common either. "I am very grateful to the College for considering the possibility," he said.

Rucker said that Hans Raum, who will return from leave and assume Rucker's postition next year, will want to preserve the status quo at the library; Rucker sees no major changes occuring in his absence.

He does, however, consider the practice of keeping a suggestion book posted in the library a personal way of remaining accessible to faculty and students. He does not know if this custom will continue while he is gone; its continuation is contingent on Raum's comfort with it, Rucker said.

Rucker and his wife plan to live in Boston for the first 4 months of his leave. He will work informally in connection with Simmons College library, and may audit a course there.

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Toolan's posters provide sobering contrast to Carnival weekend's 'prohibition' posters

By Dwight Garner

At Middlebury, Nancy Toolan has lived a life that's worlds away from the dormitory/fraternity loop of intermittent studying and concentrated drinking. Last year, the 26 year-old studio art major was living off-campus and looking ahead to her senior exhibition when "the accident" happened. It was called "the accident" by nearly everyone who was in Middlebury last summer, particularly in that short week after graduation when no one was sure that Nancy was going to live.

She tells the story herself on a poster she has made and put up around campus:

On May 26th, two days after graduation, a friend walked into my apartment at 5:30 a.m. and woke up my friend and me. It was the dawn of a beautiful, warm, sunny day, and he and his friend wanted to go swimming at Lake Dunmore. We realized that they had both been drinking, but didn't know how much, or for how long, and we imagined that if we went along to watch out for them, the situation would be kept under control. Our biggest error was in not realizing how deceiving alcohol can be... Don't drink and then try to drive. Don't drive with anyone who has been drinking.

By the fourth day after the accident, I had come out of the coma, and no longer needed the respirator. By the end of the first month, I had learned how to stack blocks, and how to stand up holding onto a bar. By the end of July, I had learned how to walk, skip, and do a jumping jack, and could read on a sixth grade level. In September, I rode my bicycle again for the first time, and began running a mile. In November I began summarizing half-page reading exercises. In December and January I began reading and writing on a college level, and this February I am finally able to return to Middlebury and to audit one class this spring term. Not everyone is so lucky...

The poster, its headline "What is a Midd Party" stolen from a quote in the '87

(continued on page 4)

Nancy Toolan, in her Weybridge apartment *photo by Meredith Neider*

Former student Zacarro to be tried in Rutland

By Barb Matusik

Former Middlebury student John Zacarro Jr. will be brought to trial on charges of possession of cocaine. Although the trial was originally scheduled to be held in Middlebury, Zacarro's request for a change of location was granted Tuesday. The trial will be held in Rutland on April 4.

Zacarro's lawyer, Burlington Attorney Charles Tetzlaff commented that they asked for the change "on the basis that we felt our ability to be given a fair and impartial trial in Middlebury was impaired given the extent of the publicity there." An earlier attempt to have the charges dismissed on the grounds that Zacarro had been selectively prosecuted because of his family's fame had been denied.

Tetzlaff also brought out other possible conflicts with a Middlebury trial: "We raised a question about the relationship of the town and the college and a question on the conduct of certain officials involved, specifically, the police."

Zacarro was arrested on February 20, 1986 for allegedly selling a quarter gram of cocaine to an undercover officer in his off-campus apartment. The tape recording of the sale was later rendered inadmissable because the officer did not possess a warrant at the time of the alleged deal.

The sale prompted a search of Zacarro's car and apartment during which eight more grams of cocaine, drug paraphernalia and notes recording other alleged drug deals were found.

Zacarro voluntarily withdrew from Middlebury in the fall of 1986.

Freeman, a senior, voted BSU president

By David Muhlbaum

In a closed vote last Tuesday, Middlebury's Black Student Union elected senior Pam Freeman as its new president. Freeman, who did not actively seek the nomination, said that she was "happy" to have been elected.

The election of a president also resolves some internal debate over the composition of the BSU. Earlier this year, the BSU was considering replacing the position of president with a "spokesperson" who would work alongside several committees. But with the membership at full strength after Winter Term, opinion shifted.

"When everyone came back from Winter Term, people felt that the change would leave the spokesperson with the same duties as the president have had, with the exception of presiding over meetings," said BSU member Dean Garfield. Changing to a "spokesperson" would have required rewriting the entire constitution. A revote was held; the group decided to preserve the position of president while adopting the committee concept.

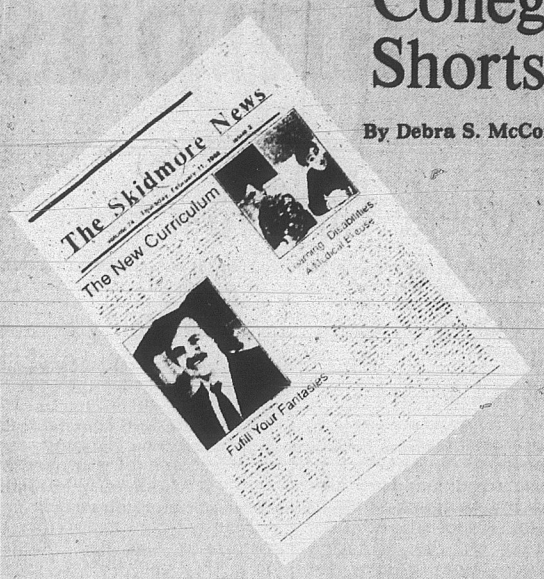
Freeman, a Spanish major,

(continued on page 5)

NEWS

College Shorts

By Debra S. McConnell



Harvard: Coed Clubs?

Lisa Schkolnick, a senior at Harvard College, has filed a complaint with the Massachusetts Committee Against Discrimination, accusing one of Harvard's secret societies of sexual discrimination.

The Fly Club is one of nine secret societies open only to male undergraduates at Harvard.

Schkolnick is a founder of *Perspective*, a liberal campus monthly newspaper. When the editors decided that the clubs should be challenged, Schkolnick volunteered. The Fly was the first club she found in the phone book, she said.

Harvard cut all official ties with the societies in 1984 and says it has nothing to do with the case. The Fly Club's president has no comment concerning the case.

Princeton shares prof with the Met

John Wilmerding, the Deputy Director of the National Gallery of Art, has been appointed to a fully endowed professorship at Princeton University and will become a visiting curator at the Metropolitan Museum of Art.

The appointment is the beginning of close, formal relations between the departments of American Art History at Princeton and the Met, according to the University. Other members of the Princeton Art Faculty will also become visiting Curators at the Met, and some American Art Curators will become visiting lecturers at Princeton.

Wilmerding told *The New York Times*, "I've spent half of my career teaching and half in the museum and here was an opportunity to bring the two together."

Fraternity death at Rutgers

Rutgers University has closed one fraternity and suspended activities at all fraternities and sororities in response to the alcohol-related death of a freshman taking part in an initiation rite.

James Callahan, 18, died after attending a party at the Lambda Chi Alpha fraternity house, where pledges were required to consume large amounts of alcohol.

Rutgers University has asked the national fraternity to revoke the charter of the Rutgers chapter and has requested that the alumni board that owns the fraternity's house close it permanently.

Georgia Tech's nuclear reactor unsafe

The Georgia Institute of Technology shut down the nuclear reactor on its campus after the Nuclear Regulatory Commission cited the institution for poor management of the research facility.

John Crecine, Georgia Tech's president, said operations at the reactor will not be resumed until the institute has agreed with the N.R.C. how the reactor could be safely run.

A former health physicist at the institute told Atlanta's *Journal and Constitution* that "Safety has been put on the back burner" at the reactor.

Vermont News

By Sara Higgins

Toxic Dumping Uncovered by EPA

After extensive investigation, the Environmnental Protection Agency has determined that Burlington's General Electric armaments plant on Lakeside Avenue has been a principle offender in the dumping of "potentially hazarduous materials" into the Pine Street Barge Canal.

In the EPA report, GE is accused of "disposing potentially hazarduous waste including paint wastes and plating sludge" between 1948 and 1967. By Federal law, GE will be asked to either provide or fund a comprehensive study of the site where the dumping occured, as well as recommending options for clean-up.

Property Tax Up for Debate

Halfway through the 1988 session, several members of the Senate Natural Resources Committee have begun to promote the idea of a statewide property tax. The plan would minimize the disparity which exists between city and town property wealth.

The suggestion has met with near universal disapproval in the House. Representative Stephen Reynes(D-Pomfret), Chairman of the House Natural Resources Committee, says simply, "A statewide proerty tax won't fly in the House."

The tax, according to Senator Seth Bongartz(D-Bennington), would tax property at $1.30, excluding primary residences. The funds generated from the plan would go toward education.

Kegs for Lent

"A keg of beer is often filled with alcoholic empty promises and illusions," says Reverend Thomas Hoar, Director of Campus Ministries at St. Michael's College in Winooski. In the spirit of self-denial, St. Michael's has placed several "Hunger Kegs" on the campus and has asked students to make donations in the empty kegs before Easter. "We are asking students to fill these kegs with something that gives sustenance to the needy," Reverend Hoar explained.

The keg plan is also an effort to draw attention to non-alcoholic events. St. Michael's has been developing alternatives to drinking parties since the fall of 1987 when the drinking age in Vermont increased from 18 to 21. One successful example is the St. Michael's Student Center, which is transformed into a

(continued on page 3)

SCAM Manual realigns

Evaluation guide weathers rough fall, sets new goals

By David Muhlbaum

After a particularly difficult fall issue and a review by the student finance committee, SCAM (the Student Course Appraisal Manual) has undergone realignment. SCAM manuals will now be sent out only to freshmen, sophomores and faculty. Fifty extra copies will be available at the information desk.

Porter Ball, co-chairman of the SCAM committee, described the solution as "a re-awakening for SCAM." For the finance committee of the Student Government Association, the new limited plan means lower costs — a reduction of over $1,000.

This past fall was a trying period for SCAM. With Porter Ball away for the term, the burden of the whole process fell on the shoulders of co-chair Nathalie Waters, who had only 3 assistants. At the same time, the Finance Committee felt that a re-examination of SCAM was needed — that the number of people who actually used the manual didn't justify the expense (about $2,300). Waters and Ball found that charge unfair, and protested that there was a definite need for SCAM on campus. To determine student demand, an all-campus survey was sent out asking students if they found SCAM necessary and if it had been of use to them. The results were surprisingly strong.

"Our response was phenomally good," said Ball. Nine percent of the campus responded, more than double the returns of an average all-campus mailing. Of those 148 people who responded, 138 supported SCAM — "some quite vehemently" according to Ball.

The results, determined to be positive by SCAM and the finance committee alike, guaranteed the continuation of SCAM, with some essential adjustments. "Based on the survey numbers, we decided to cut the allocation in half, allowing enough for freshman, sophomores and faculty to receive copies, along with an extra 50 for the information desk," said Chip Wadsworth, chair of the finance committee.

Ball said of the new system, "I think it's a good idea. My only concern is that juniors and seniors will be even less willing to turn in their responses."

Some on the finance committee would like to see SCAM publication limited to subscription basis — sent only to freshmen and those who requested it.

"I feel that we should know how many people actually want SCAM before we spend money on it," said Peter Holmes a Court, finance committee member. "I think the numbers will be much less than what we're currently printing."

Since its beginning, SCAM's most major problem has been the low return rate for its questionnaires, which compromises the accuracy of the results since the response may not always reflect the opinions of the entire class or may be skewed by a few students who feel very strongly in one direction or another. Said Ball, "It's everyone's biggest complaint."

Convincing students to take the small amount of effort to turn in the all-so-crucial response sheets is a daunting task, according to Ball. The SCAM Committee would most like to make return of the evalutions mandatory, like the official faculty evaluations. The administration has resisted this idea, not wanting to mix the public SCAM evaluation with the private faculty evaluation, which is only viewed by the member in question and the committee for reappointment.

The committee is also seeking greater support from professors, a group which has had mixed feelings about the booklet. Ball noted that professors "can't wait to get their copy to see what they got," but also that professors have been quick to criticize SCAM for the low return rates.

The all-campus survey also brought the SCAM committee 11 new members to help it publish the booklet, which should relieve the understaffing that plagued the committee in the fall. "SCAM can very easily be run with 20 people. It's very difficult with 3."

Both the finance committee and SCAM seem happy with the new re-alignment. Wadsworth said, "From the financial side, it looks better. We just couldn't justify $2,300 for a book that less than half the campus was using."

Ball also indicated that she was content with the new arrangement, which she felt reaffirmed SCAM's role. "I do think that it has a place on this campus, and I do think that it could be everything that I, the faculty, and the students want it to be."

Livingston addresses harassment: define it and recognize it

By Ann Dahlquist

Sexual harassment has become a recurring issue on college campus' around the country, as well here at Middlebury. The question is, *is* sexual harassment a real problem here and elsewhere or are people merely overreacting? And where does one draw the fine line between the two?

Last Thursday evening, Dr. Joy Livingston, who completed her PhD thesis at UVM on sexual harassment and has published a number of articles on the subject, addressed students and faculty members at Middlebury, stressing that, "anyone who has experienced sexual harassment pretty much knows what it is." Sexual harassment is not one particular behavior. It is anything from a rude stare to an inappropriate remark to out and out rape. It is "unwelcome, unwanted, and unreciprocated" in every case.

According to Livingston, one way to recognize sexual harassment is by the effects it produces. These are both economic and psychological: loss of a job, a bad grade, and on the other end of the spectrum fear and guilt. Livingston stated, "Harassment comes at you in unexpected ways. Most sexual harassment experiences are not one-shot things, but accelerate and continue over time." She stressed that sexual harassment leads to a sense of constant anxiety and fearfulness that extends beyond any one situation. "Harassment is extraordinarily intimidating," she claimed, for women are thereby seen as only good for sex.

The guilt complex women often experience after being harassed stems from the sexual stereotypes that society enforces. Women ask themselves, "What did I do?" and feel they brought the harassment upon themselves by saying something too suggestive or wearing provocative clothing. They receive this message: "If you are harassed, it is your fault." Harassment has a tremendous impact on women's sense of confidence, for "it is behavior that intrudes into our personal lives," Livingston said. Harassment can lead to enormous amounts of stress, causing headaches, stomach cramps, and other physical problems. For many women, this is the first sign that something is definitely wrong.

Livingston went on to say that sexual harassment occurs within a cultural context of sexism, and herein lies the real problem. So what exactly is sexism? Livingston defines it as "men's power over women," and explained the traditional roles of men and women. Men are smart, in control, aggressive, and take the initiative. They are the leaders. Women, on the other hand, are nice, pasive, pretty, and compliant. They exist to serve.

Livingston illustrated this point with the boss/secretary stereotype, bringing it into

Harassment is an expression of power in a male-dominated world.

the sexual realm, where "men are supposed to get status not only from initiating sexual relations with women, but from conquering." And women are supposed to like it and feel good about their sexual appeal. Sexual harassment is ultimately abuse, but within a society that says this is normal behavior.

Why not just say no? It's not that simple, says Livingston. First, we must be able to define and recognize sexual harassment when it happens to us. It was not until 1976 that sexual harassment was even named. Second, "You have to be able to assert your right to protest," which is especially difficult because we have been brought up to believe that it is the woman's responsibility to control man's sexuality. Women feel that if they are harassed, they are obviously failures because they did not do their job.

When harassed women were asked why they didn't do anything about it, 40% replied that they didn't want to hurt their harasser. Livingston noted that this "compulsive niceness" absolutely prohibits assertion. We have been taught, as women, to be nice and this means giving in and saying yes to men. There are very real consequences of asserting our right to say no. We are labeled sensitive feminists with no sense of humor and are named as the causer of the problem. At more extreme levels, women are called "selfish bitches"

(continued on page 4)

Financial Aid policy for abroad students instituted

available only to those who already receive aid

By Meredith Baker

A Financial Aid Policy for Foreign Language Study in non-Middlebury Programs will go into effect for the first time next Fall, according to Dean of the College John Emerson.

The program will be available only to students who already receive financial aid from Middlebury, and who will be studying in countries that do not offer a Middlebury program. "If the language to be studied coincides with that of a Middlebury School Abroad, the student must present a compelling case to the Programs Abroad Committee why she / he is not attending Middlebury's program," Emerson said. He stated that in order to gain approval, "it would have to be a program of similar caliber and standards [as that of a Middlebury program]."

The demands for this Foreign Aid policy rest primarily with East Asian Studies majors, especially those with a concentration in Japanese. "A year abroad in Japan often costs more than a year at Middlebury . . . due to the relationship between the yen and the dollar. Study abroad is almost a prerequisite for a major in East Asian Studies, [and] we now have a Financial Aid available to students who are headed in that direction," Dean Emerson said.

It is important that students on financial aid be able to study abroad.

Emerson said he and his colleagues feel it is important that students on financial aid be able to take part in the experience of study abroad. According to Ms. Linda Keenan, Instructor of Japanese at Middlebury, "there are a dozen students studying in Japan this year, and there will be (at least) six students going to Japan next year, either for one or both semesters." The aid policy would also affect other students, such as Spanish majors whose academic interests lie in Latin American Studies and who wish to study in the Latin American countries.

In a memorandum dated February 12, Dean Emerson stated: "Study abroad must be approved in advance by the language department and by the Programs Abroad Committee. Students must meet both the the normal departmental requirements and the Programs Abroad Committee requirements in order to be eligible for such study." Only foreign-language programs that have the approval of Middlebury College, and satisfy credit requirements will be considered

(continued on page 3)

Declassified Data: David Larose

some insights into David Larose as provided by himself

Name: David Larose
Position: Mailroom Supervisor
Height: 5'9"
Weight: 175
Shoe size: 10
Hat size: with hair 7⁶
Eyesight: Great (with glasses)
Allergies: None
Favorite food: Shrimp
First Choice Dinner: Prime Rib
Nightime snacks: Anything I don't clean up during supper.
Sweet tooth: Snickers
Favorite drink: Molson Golden
Current reading: *Sports Illustrated*
Favorite magazine: *Playboy* (for the articles of course)
Favorite books: I don't read that much.
Favorite television show: Hill St. Blues (reruns now)
Favorite movie: *They Shoot Horses Don't They?*
Favorite actor/actress: Jane Fonda / Al Pacino
Favorite games: Trivial Pursuit, Jeopardy
Favorite song: Too many to pick from
Favorite musical instrument: Guitar
Favorite performer: Robin Williams
Favorite time of day: Early morning (the sound of an alarm clock makes my day
Favorite vacation spot: Home / the woods
Favorite cities: San Francisco, Montreal, Albany
Pet peeves: People who lack the everyday simple manners
Hobbies: Listening to music, watching old movies
Kind of car driven: 1973 Chevy Malibu (complete with Vt. rust)
Favorite Sport: Baseball
Pajamas: Never
Favorite color: Blue
Personal Heroes: My father
Favorite Presidents: None
Religion: Methodist
Why do you do what you do: I didn't enjoy what I was doing before.

Greatest problem currently facing Middlebury College: Junk mail, unnecessary mailings, overpopulation
Favorite course taught: Single Parenting — on the job training

Best part of academic life: When the crew in the mailroom is finally hired, making friends with the students.
Most frustrating part of academic life: Unreliable help
Best memory: Watching the birth of my daughter Jennifer, I was never so moved in my life.
Most difficult period in academic life: The first two weeks of September, when we have to get 2000 people settled down.

TO BE CONSIDERED

Paul Gould

Ignorance, insecurity, stupidity: Whatever the reason, racism here is intolerable

By Paul Gould

Racism is a touchy issue at Middlebury. Rather than go into some alarming examples of this year, it is my concern to try to examine some of the causes of racism (why people find it necessary to belittle or even hate others through the differentiation between brown and pink skin). It is also my concern to present a few ideas to people who haven't given much thought to the issue of racism, regardless of their beliefs.

One reason for racism at Middlebury is ignorance of the unknown, from which much fear derives. The vast majority of the Middlebury community is white (actually pink). Of this majority, there is a significant number of students who have never been exposed to people or ideas foreign to a closed-minded, highly sheltered upbringing. These are people who have never ventured beyond their socio-economic "kind"; people who have never known a black, Oriental or Jewish person because their communities feared depreciated insurance value as a result of such "bad" neighbors.

In such cases, racial sentiments can be seeded early in childhood; if a certain kind of person is not around, then, it is rationalized, that he or she is a bad person, or one not worthy of knowing. This is a "racism of absence" by which people are made insecure by types of people they have never met before. Unfortunately this is a hard racism to cure because the disease has afflicted the victims so early in life.

There is also a racism of insecurity at Middlebury. This is the type of racism that manifests itself when a person is unable to find a peace of mind for himself, or a feeling of being adequate. Here tolerance for other types of people is low. This type of person will join a social circle for no other reason than to be accepted, and as a result, he will accept any belief offered in order to "fit in". These are often circles where racial jokes or slurs act as a "de-pressurizer," by which the inadequacies of a person or group can be temporarily relieved through making fun of the false generalities of other types of people.

It has been said that homosexual jokes stem from homosexual tendencies. By making fun of fabled generalities of other races or religions, people are often actually trying to pass off their own insecurities and shortcomings. Its the same thing Germany did to the Jews in trying to make all its problems go away by transforming national insecurity into religious hatred.

The final type of racism I have seen at Middlebury is the most dangerous: racism of stupidity. This is a blatant racism to which people with limited intelligence (whose numbers are growing here) suscribe. This is a dangerous kind of racism because people who hold these opinions don't see anything wrong with them and consider themselves as pragmatists, not racists. It's hard to believe that people in an institute of higher learning can be so unintelligent.

It is interesting that signs of racism even in the administration were present not too long ago. Cynthia White was a student here during the 50's. Although she is white, her stepfather was Walter White, the black head of the NAACP for a time. Because Cynthia's stepfather was black, she was considered one of the two black students at Middlebury. The college has admittedly made some huge strides since then. We have brought the issue into the open, through re-examining the Racial Harassment Policy and other race related issues. However, in order to solve the problems of racism, we need some much bigger changes.

College is a place to develop intellectually and personally. It is a place to become enlightened and to broaden our perspectives. Can someone really do this when he or she sees the world through filters of biased and racist judgement? How can we expect Middlebury students to go on into the world and help improve it if they already have the preconceptions that our society needs to change? Should racists be tolerated at Middlebury, much less accepted? There are plenty of other places for people who are unable to see beyond skin or faith into the blood, hearts and brains of those who are in every sense equal to anyone else.

In conclusion, I would like to propose a different type of racism, a racism of mutual appreciation. There is no doubt that the black American has his or her own cultural and ethnic identity. This is what is so beautiful; Black culture has contributed so much to the American culture in the arts, in literature, in humanities. These are contributions that have come to characterize, not just the black experience in America, but a more universal sense of the human condition, to which many of us are able to relate. We are all sensitive people with so much to give that we should, especially at Middlebury, be able to understand each other as Middlebury students and as people to be appreciated for our personal merits. Once we can, as a school and as a nation, fuse "black" and "white" into "you" and "me", we will be on the way to a brighter, more fulfilling existence.

Kim Harris' former apartment in Middlebury *photo by Beth Lasell*

Student files suit against landlord

By Gretchen Eisele

Kimberly Harris, a visiting student who arrived in February is filing suit against the landlord of her former off-campus apartment. After weeks of failed agreements between Kimberly and her landlord, Mrs. Torello, Kimberly has filed suit in the small claims court of Middlebury.

Kimberly arrived at Middlebury at the beginning of February with an apartment at 39 South Street already secured. She had made arrangements with Mr. and Mrs. Torello, who own the building, to rent the apartment beginning February 1. The Torello's usually do not rent the apartment without meeting their tenants first because the apartment is the second floor of their house, Torello said. However, because Harris had called repeatedly during January and was desperate for a place to live, the Torellos agreed to rent her the apartment before she arrived.

During Harris' first few days here she was unable to move in due to a variety of circumstances. On Friday, the fifth, she went in to see Heather Gaudreau about a matter unrelated to her housing, only to be informed that there was a room available for her on campus. Knowing this, Harris decided that she no longer wanted her apartment, and decided to discuss the matter with Torello.

Harris had already paid Torello $500: a $250 security deposit plus one month's rent. She was hoping that she could get some of this money returned if she decided not to keep the apartment. Torello agreed to return a fair portion of the money on the condition that she could find another tenant.

Both parties agreed that a sum of $375(the $250 deposit plus two weeks rent) would be returned to Harris if the Torellos could find a new tenant, but they agreed upon this sum at different times. There was a misunderstanding about Harris's initial suggestion that she would not move into the apartment. Torello believed that Harris had technically forfeited her rights to the apartment on the fifth. Harris, however, was under the impression that they were still in a negotiating stage. Harris was eager to find out if she could get a refund for her money. Fearing that she would not receive an adequate sum in return, she decided that she would, in fact, move in, but found the apartment locked.

Apparently, a verbal argu-

(continued on page 5)

Foreign aid

(continued from page 2)

in the new Financial Aid Policy.

The amount of financial aid given to a student for study abroad in a non-Middlebury foreign language program will be determined by both the Administration and the Foreign Language department and will be arrived at in view of the guidelines of the new policy. "Such annual comprehensive fees plus other expenses, shall in no case, exceed the corresponding expenses at Middlebury College (about $15,000 plus $1300 for the academic year in 1987-1988). The annual charges will not be less than the lowest corresponding charges at any of Middlebury's five Programs in Europe," Emerson said. Students will pay the fee to Middlebury College, and Middlebury will then redistribute the funds to the program abroad and to the student.

In agreement with Middlebury College's Financial Aid Policy for study on the Middlebury campus, Dean Emerson affirms that "a portion of the fees will be retained by the College in order to provide funds for Financial Aid." Furthermore, "When the period of study is for less than a full academic year, the costs will be pro-rated to reflect the time period involved. For example, a student who studies abroad in a foreign language for 5 months (and earns 5 Middlebury course credits) can normally anticipate costs at five ninths of the annual costs;" based on the assumption that a full year's study consists of 9 credits in all.

The awards of financial aid for these programs will be based on need, and will be in accordance with procedure followed in Middlebury College's existing Financial Aid plan. The February 12 memorandum also asserts that "in no instance will the total financial aid package (including the calculated family contributions, loans, grants, and work-study) exceed the total costs of foreign study."

St. Mike's

(continued from page 2)

non-alcoholic "nightclub" on the weekends. Buff Lindau, a St. Michael's spokesman, says the enterprise "has really caught on and generated a following."

St. Michael's Student Association President, Patrick Gallivan, commented that it is "a big challenge to make sure there's something for everybody."

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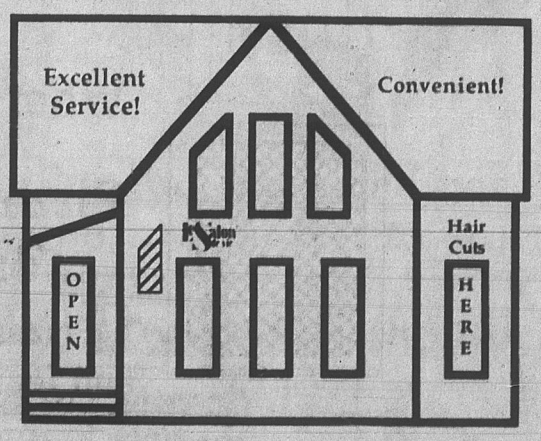

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Vermont colleges linked in a "communication network"

By Page Dickinson

Middlebury College is taking an active role in the organization of a "communication network amongst schools," Student Government President David Van Luven said.

The State of Vermont Students Association, made up of two representatives from institutes of higher education in Vermont, met at Middlebury on Sunday in an organizational meeting, Van Luven said. The SVSA's purpose, he said, is to allow discussion of individual institutions and their issues and to give students a chance to note common problems. It also gives students the potential to deal with student-related issues on the state level, he said, "representing a student voice on the issues that directly affect us."

In Sunday's meeting, the SVSA "got off the ground," Van Luven said. The representatives present discussed each school's student government structure and the issues each is working on, he said. Associate Dean of the College Karl Lindholm participated in a discussion of problems with the drinking law, and Senator Doug Racine explained how students can influence politics at a state level.

The SVSA is "beginning to work," Van Luven said, but is still in the beginning stages, and not without problems. The main issue facing the SVSA right now is attendance, he said. Only five schools, Middlebury, University of Vermont, Castleton College, Vermont Law, and the School for International Training in Brattleboro were present at Sunday's meeting.

Van Luven, however, is still postitive. "We've gone from two schools to five schools," he said. "We expect a very good turnout l at the next meetingl." While the SVSA is open to all schools of higher education in the state, Van Luven expects 16 or 17 to become involved. Some schools don't have student governments, he said, which presents an organizational problem, and others may not be interested.

Apathy within the active schools is also a concern, Van Luven said. "It is a deadly thing among college students." Voting will require two-thirds of the involved schools to be represented at meetings, he said. "Students will have to be interested."

Attendance is not the only problem facing the SVSA, however. Middlebury's SGA is concerned with the vague statement of purpose in the SVSA constitution. It reads: "To address such issues as may be deemed neccessary by the members of the SVSA and to initiate appropriate action."

The SVSA gives students a chance to talk about common problems between their schools

The concern is that the SVSA will not act in the best interest of the students or that a school which disagrees with a policy will be dragged along by the SVSA, Van Luven said. "It is a reasonable hesitation," he said, "but I don't see that happening."

The constitution is still in its beginning stages, now being taken to schools for ratification, Van Luven explained, and the ambiguity of the statement is intentional. "We want to work for the benefit of students in any way possible," he said. "We don't want to limit the potential good of the SVSA."

Van Luven is sure that no school would be forced into anything by its involvement. "I can't see the organization doing anything not by almost unanimous vote in relation to politics at the state level," he said. At this stage the SVSA is "purely a communication network" and will probably not be active in state politics for a long while, he said.

Dean of Students Erica Wonnacott was concerned that the SVSA was affiliated with the conservative National Students Association, but this concern is "ungrounded," Van Luven said, denying association with the NSA. The SVSA is an "independent inter-collegiate students association," he said; it is not tied with any national organization.

While the SVSA is just now getting started, it is not a new concept. The constitution was first drafted last year by students from Middlebury and University of Vermont, still the main organizing schools. Paul Villani '88 and Matt Stewart '90 represent Middlebury this year, and the Appointments Committee will choose another to replace Villani next year.

Although last week's meeting was organizational, and "not a meeting of issues," Van Luven said the representatives left feeling "positive and enthusiastic." The SVSA is "an organization which can serve as a useful tool for students," he said. "It is a good thing."

Livingston on harassment

(continued from page 2)

and liars and told it was their fault for being too seductive.

Prevention of sexual harassment is not easy. Men need to make it not OK to harass, emphasized Livingston, and women need to work on "feeling comfortable with their right to assert and own their right to protest." Often the results of standing up to harassment have nothing to do with how you respond to it, but who you are responding to. Harassment is "an expression of power in a male-dominated world" that we need to work to change, concluded Livingston.

Crowded electrical systems cause PhoneMail failures

By Shawn Miller

The community of Middlebury College has been encountering some annoyances concerning PhoneMail. It seems that the system, which was put into effect last fall, has been breaking down with alarming regularity over the last two weeks. However, the general feeling of the telephone service on campus is that these problems are not permanent and will be corrected.

According to the repairmen from Rolm Business Communications who were summoned after the breakdown on Monday morning, the stoppage of service was due to the temporary breakdown of integral parts of the network's electrical system. They were unable to pin down any specific reasons for the failure, but a probable cause was determined.

The central mechanisms of PhoneMail are located in Voter Hall, in the same room with the IBM system which acts as the central computer for Middlebury College. Apparently, the hot air generated by the VAX's has been interfering with the instruments that make up PhoneMail. "There is simply too much in too little space," explains Margaret Fischel, telephone service coordinator.

Upon completion of the improvements on Voter Hall, which is targeted for April 29, the PhoneMail apparatus will be moved out of its present location into an area in which the current problems will not exist.

Even with the recent failures, PhoneMail has been a welcome addition to the lives of Middlebury students. "Sure, it has its problems," comments Barry Gilmore, '91 "but it makes it so much easier to get in touch with friends, and you don't have to worry about what time someone will be in their room to call them." According to present statistics, 99% of the students use their PhoneMail.

No changes in the system are foreseeable, despite its past complications; Middlebury will continue to use the services of Rolm Business Communications. "We are happy with the present setup," claims Mrs. Fischel, "and we can see no reason why any snags cannot be corrected and eliminated."

English dept.

(continued from page 1)

the whole range of English Literature, and who is capable, in particular, of teaching all aspects of the novel. "This would provide an addition to the department," Martin says, "which we have very much needed for years." The position will add depth to the popular courses in the novel — EL 206, 207, and 208 — which are currently understaffed.

Eventually, the department would like to bring the size of these courses, and all other distribution courses required for the major, down to 35 students; the filling of this position would be a major step in that direction, both because of the emphasis on the novel and the fact that the professor would carry a full complement of courses.

The second position will fill the gap left by Virginia Jackson when she resigned in January of 1988. The position is currently held by Cates Baldridge on a full-time but temporary basis. However, the department is looking, specifically, for a specialist in Medieval Literature, especially that of Chaucer.

Minority counselor hired

(continued from page 1)

ministration draft a racial harassment policy, hire a black counselor, and integrate minority issues into the academic curriculum. Paquin stated that she was looking for something that would say to students, "If you have been racially harassed, there are people to whom you should take the matter." Tarrance, as well as those who comprise the racial harrassment committee, will be such people.

Tarrance feels that "a minority counselor in general has a slight advantage over another counselor" in dealing with any minority issue.

Though Tarrance was hired largely because of pressure to improve support systems for minorities, clearly her role as a counselor is not limited to those students alone. "I'm here for all students," she said.

Tarrance, perched temporarily in McShane's office, said she had seen her first students earlier this week. Declining to comment on whether or not students had come to her yet to discuss minority issues, Tarrance said that she'd heard indications from students that they are glad she's available for discussion of these issues.

Toolan

(continued from page 1)

Middlebury yearbook, also features two photographs. The first is a photo of the car that Nancy and her friends (the other three were virtually unhurt in the accident) were driving when it slid into a telephone pole near Lake Dunmore. The '82 Honda Civic Wagon, in which Nancy was riding in the passenger seat, looks like a crushed metalic insect.

In the foreground of the second photograph (taken from the '87 yearbook) gin is being poured into a plastic cup. In the background, a wide-eyed female senior looks on.

The posters, which went up about a week ago, are particularly striking pinned next to similar-looking Winter Carnival posters.

According to Nancy, distributing the posters was something she felt that she "had to do." Other warnings regarding drinking adn driving, she says, don't present "concrete evidence" about the consequences.

When Nancy talks about the last 9 months of her life now, she chooses her words carefully and is articulate in a way that belies the problems that still haunt her from the accident. While she is living again in her Weybridge St. apartment, she is able to take only one course this semester and is still in therapy.

What she advocates, she says, isn't prohibition but caution. "My injury was a result of a seemingly innocent situation which I did not perceive correctly. Because alcohol is so deceptive, there was an error in my judgment. One error," she says, "is all it takes."

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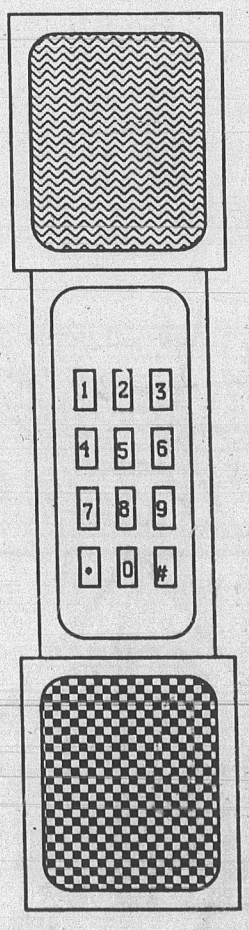

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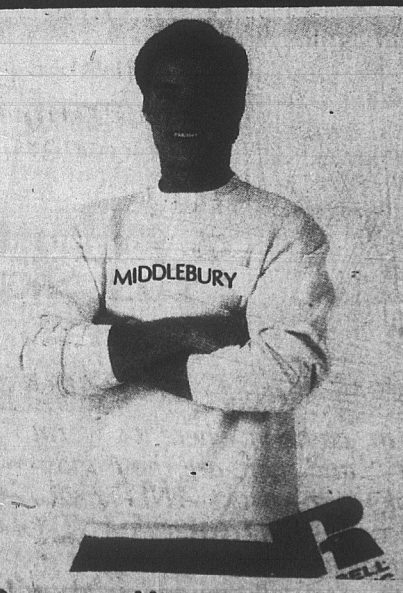

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Cable TV

coming soon to a dorm near you

By Jodi Mitchell

Middlebury College has decided to offer its students yet another addition to residential life: cable television. Cable TV has already been installed and activated in Proctor Hall and the Undergraduate and will be added in every residential hall as well.

The process of installation has been somewhat slow. Because the college wants to avoid the use of overhead wires, the cables had to be enclosed in underground conduits and the frozen ground slowed the process of digging for them.

The most important factor in the delay, however, has been the Green Mountain Cable Company. The company only comes to the Middlebury area once a week, limiting the time it can spend activating dormitories on the campus. The cables are now installed for all resident halls and it is merely a matter of waiting for the company to activate them before everyone can enjoy cable TV.

This week, cable TV is expected to be activated in Stewart, Gifford and Hepburn Halls. According to plan, it will be activated next week in Forest, Battell and Allen Halls as well as in the Chateau. The process of installation and activation will then be completed the following week when Milliken, Hadley, Kelly-Lang, Atwater and Davis will receive cable.

With the advent of cable TV, dorms have been 'wired for the future.'

With the advent of cable TV, rennovations of buildings have been done with a vision of things to come. Newly rennovated dorms have been "wired for the future" and are prepared to receive cable TV in every room, if the college should decide to provide such a feature, according to Frank Kelley, Director of Residential Life.

Kelley realizes the imminent problems which could result from the installation of cable TV in the dorms. Kelley said splitting wires is "very illegal," but is one of the unfortunate abuses which arises when students are provided a service. Students have already tried to split cables, he said, which resulted in immediate dismantling of the system. Kelley said splitting cables only causes problems and embarassment for the college, and hopes students will refrain from such actions.

With the addition of cable TV on campus, Middlebury is offering yet another feature to bring its students in touch with the world around them.

Fraternities to sell social tickets instead of door admission

By Page Dickinson

Beginning next weekend, a credit card-sized ticket marked with six divisions will replace a handful of dollar bills and pleas for reduced prices as the key to admission to Middlebury fraternity parties.

This card, called a "social ticket," is the Interfraternity Council's solution to the problem of college liability at fraternities. An answer to the problem was called for in a January memorandum from Dean of the College John Emerson. Emerson said selling tickets at the door of a fraternity party is equivalent to selling alcohol; this is illegal for the fraternities, who do not have liquor licenses.

Purchasing a social ticket is "becoming, in effect, a social member of the fraternity," according to Chris Mycek, president of Chi Psi. "We are selling that membership, not the alcohol."

In response to last month's meeting between the IFC and the Community Council, the IFC originally came up with the idea of a $20 social ticket which would allow the holder to go to any party at any fraternity. The IFC would then divide the money evenly between the six fraternities.

Because each fraternity holds a different number of parties and pays different amounts to support them, however, this plan was deemed unfair, Mycek said. In its place, the six-spaced ticket was suggested and adopted.

The social tickets will be sold for each individual fraternity, Mycek said, eliminating the problem of uneven funds. Each will cost $6 and will be good for any party at the designated house. The card's six divisions represent dollars; for a $2 party, 2 divisions will be punched on the card at the door. The tickets will be available at the Student Activities office, across from Lower Proctor Dining Hall, and from fraternity brothers.

Mycek said he expects the new system to be successful. "Some people will be angry about paying $18 to go to three different parties," he said, but in the long run, "it will actually be no different from before."

At last weekend's 70s party at Chi Psi, brothers sold tickets in advance "to get used to the system," Mycek said, and the party was a sell-out.

"It will take campus awareness to realize that fraternity parties are changing," Mycek said. "We will have to get used to it."

Law suit

(continued from page 3)

ment occured between Mr. Torello and Harris' boyfriend, Alex Kasdan. In presenting what Kasdan called "a hypothetical situation," he seems to have said some things that the Torello's interpreted as threats. According to Mrs. Torello, Kasdan said he could do "$10,000 worth of damage to their house." Hearing that the Torello's had taken his threat very seriously, Kasdan called to apologize. By this time, however, the Campus Police and the state's attorney were involved.

Harris claims that by law she is entitled to get a refund on her security deposit. She also thinks that a refund for the days in which she didn't rent the apartment, when a new tenant had been found, is reasonable.

Harris objects to having to pay for a release form that Torello has had written up, costing $80. The form legally nullifies any contract made between the two, protects Torello from a lawsuit, and releases her from all responsibility. Harris refuses to sign the release or to pay the $80, arguing that she should not be responsible for this extra fee that Torello charged without necessity.

Torello has returned $250 to Harris. She claims that legally, she does not have to refund any of the money, including the security deposit which she has returned anyway. "I am not out to make a killing on college students," she claims.

Harris is now suing for $211.10, which amounts to a full month's rent, minus the five days in which she could have been living in the apartment, plus a $15.00 court fee. Torello is as of yet unaware of this, but claims that she "will never rent to a college student again without at least two recommendations."

BSU

(continued from page 1)

said that she "would like to see it [the BSU] organized enough to have it run smoothly next year." She added that she didn't think that the issues facing black students would change much in the year to come. "There's a problem of awareness," she said. "Also, a lot of members need to realize that electing a president means choosing someone who knows when to jump up and scream and when to be a diplomat."

Rucker

(continued from page 1)

The leave will generally be a time of relaxation for Rucker, he said. He will spend time reading, writing, and looking into research projects to investigate. In January and February, Rucker and his wife intend to embark on a European vacation, spending at least one week in Vienna, Paris, Munich, and Florence.

Rucker feels lucky to have the opportunity that a leave of absence presents. Grinning broadly, he intimated that it would grant him a renewed lease on his professional life.

President Robison's explanation for $1,500 increase in tuition

Dear Parents:

These are good times for Middlebury College. We continue to serve the brightest, most thoughtful and energetic young people to be found. Defying the demographic predictions, our applicant pool is growing rapidly. Approximately 4,500 students, an increase of almost 20% over last year, have applied for 490 places in next fall's freshman class.

Thanks to the generosity of the Middlebury family of alumni, parents and friends, the Campaign for Middlebury is nearing its $60 million goal well ahead of schedule. The results of this extraordinary expression of confidence in the college are visible and gratifying:

— We have increased the size of the faculty and reduced the student / faculty ratio below 12 / 1. This translates into a richer curriculum, smaller classes and more personal contact between students and faculty.

— Faculty compensation is now competitive with other of the nation's most distinguished colleges, meaning that we can and do attract the very best teachers to Middlebury.

— An exciting new freshman seminar program will begin next fall.

— A new computer center will open this summer and we plan to break ground in the fall for a new Student Center for the Arts.

— Every student who needs it receives financial aid in the form of loans, jobs and outright grants. The total package meets the student's evaluated need, and students are admitted without any regard for their ability to pay. When fees rise, many other colleges ask financial aid recipiants to borrow more or earn more in student jobs. In recent years Middlebury has chosen instead to compensate by awarding larger grants, thereby minimizing the impact of fee increases on scholarship students.

The College is stronger in its human and financial resources than ever before, so much so that it is able to charge every student who comes here significantly less than the actual cost of a Middlebury education. We actually charge only about 70% of the true per student cost of running the College.

Even so, a Middlebury education is expensive. Each year, the College's Board of Trustees decides how much of the total cost can be met from gifts and endowment income and how much must come from student fees. Next year, with prudent management, we believe we can keep the actual cost per student to approximately twenty-four thousand dollars. **The Board has set the comprehensive fee for 1988/89 at $17,000.**

Though we wish the fee were smaller, we do not mean to apologize. We wrestle with the College's budget, and we weigh carefully the costs of keeping Middlebury one of America's finest liberal arts colleges against our very real concern for the sacrifices you must make to send your sons and daughters here. We remain committed to providing an undergraduate education which you will count among your wisest investments.

Cordially, Olin Robison

MCAB
EVENTS

Wed. March 2:
Student-Faculty Dinner
6 pm Le Chateau
Dpts. of East Asian Studies, Chinese, Japanese, Sociology/ Anthropology, Teacher Education.

Fri. March 4, 5-7 pm
Apres Ski Party
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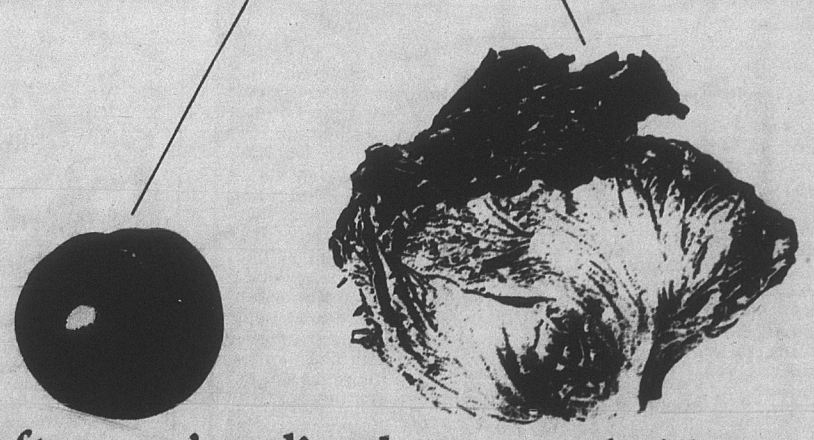

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FEATURES

Mindless Ramblings:

2 percent Butterscotch Ripple

By Eric A. Winick

The other night I went to the local video rental store, walked straight to the Childrens' section, and pulled out "Willy Wonka and the Chocolate Factory." This was something I'd been meaning to do for a long time, actually; it had been easily over ten years since I'd seen the film. All I could remember was how much the film had terrified me as a youngster, Gene Wilder's manic performance as Wonka, the disturbing image of Arthur Slugworth, and those sadistic tortures the kids went through inside the factory. The sight of little fat men with orange faces had equally unnerved me. Had I bothered to listen to the lyrics of the Oompa-Loompa songs, I might have gone away from "WWATCF" a bit more at ease. Instead of feeling bad for the large German kid who got squeezed up a pipe and blown out by the pressure of accumulating liquid chocolate, I would have realized: HE GOT HIS JUST DESSERTS. When this happened the other night I cheered, I swear I did.

Watching that movie reminded me of my life in the early Seventies, before I knew what was going on. I only saw Walt Disney movies like "Dumbo" and "Robin Hood" then, or musicals like "Tom Sawyer" (You remember that — Warren Oates as Muff Potter?). This was all pre-1977, now that I think about it, pre-third grade, pre-"Star Wars" (the first 'real' movie I ever saw). To best characterize the period, I call forth Willy Wonka's definition of invention: "93% perspiration, 6% electricity, 4% evaporation, and 2% Butterscotch Ripple." This is the time when I would commandeer the T.V. every Saturday morning at 8:00 for "Lidsville," then "Sigmund and the Sea Monsters," "Hong Kong Phooey," and that show that time forgot, "H.R. Puffinstuff." In the meantime, I'd be downstairs playing with my Matchbox Fat Track; my G.I. Joe, Super Hero, Steve Austin Figures; drinking milk with Fox's U-Bet Chocolate Syrup (or Bosco); and trading Wacky Packs.

And what about "Batman"? I watched that the other day as well, and laughed all the way through. What a brilliant concept: a show that can be enjoyed by both big kids (who saw it for what it was) and little (who were frightened by the Riddler). The particular show I watched featured Julie Newmar as Catwoman, and special guest star Lesley Gore as her singing sidekick, Pussycat. In it, Robin is giving a speech at a local high school when he is kidnapped by Catwoman, and her two male slaves. Now, how can you take a show seriously that presents a scenario like this: Batman, disconsolate at the loss of the Boy Wonder, finds the old Catlair deserted; turning to Commissioner Gordon, he announces, "There must be a new Catlair somewhere," and five minutes later pulls up in front of a building with a sign on it reading, "The New Catlair."

"Commissioner," he says into a phone in the Batmobile, "I seem to have found a new catlair."

Back then, I believed it. I waited to watch the thrilling conclusion of each episode at the same Bat-time, same Bat-place, same Bat-channel (of course by this time it was in syndication, so that would be the next day) with bated breath. Nowadays, it's all just hilarious. And Adam West, I hear, is still showing up to speak at Batman conventions nationwide. God bless 'im. I, alas, I was still flipping through Cousin Steven's record collection and wonder-

(continued on page 16)

Never Ask Why

A Mild Form of Culture Shock

By Jennifer Humphries

I'm sitting in the Koffee Kup Kafe waiting for a bus and suffering from a mild form of culture shock. Whenever I make the trip from New York City to Vermont I am reminded of how much I loathe Vermont and how much I love Vermont. If I'm unlucky these thoughts turn into even more annoying ones — "Wow, there are so many great things on this planet..Wow, but why?...Wow, is there a point?" To avoid this, I try to make conversation with the large, friendly-looking guy sitting across from me at the only formica table in the Kafe.

"Are you from Bennington?"

"Yup."

"It's a cold one tonight, isn't it?"

"Yup."

He smiles blankly so I look for a diversion elsewhere.

The tall skinny guy with a pointy bump in the middle of his forehead is watching TV and obviously revelling in complete passivity. So I don't bother interrupting his fascination in Brazilian men who kill their wives to 'defend their honor' and get away with it.

There is no one else. I yearn for New York where free entertainment abounds. Over the weekend, I sat in Central Park and soaked in the vitality and individualism of the passers-by. There was an oblivious man walking backwards, complete with rear-view mirror strapped to his head, humming the Olympic theme. Another boy, who was a part of a Spanish-speaking school group, came almost within my reach, stared intensely back at me and then said, in halting English, "Fuck off." And I enjoyed it. I really wondered at what went on with these people who I'd never seen before and will never see again.

I look again at old Fat and Happy and can easily imagine him sitting in the same chair, chain-smoking cigarettes for the rest of his life. Harmless. I look at the bright side. If I were in New York, I would be scared shitess to sit at a bus stop alone. I would never have walked to the nearest Gulf station to use the rest room — (Incidentally, I was locked in the Bennington Gulf station rest room for about twenty minutes screaming my head off). In New York, my bags would have disappeared the instant I stepped out of the building. Not here. The guy even gave me free coffee (I mean koffee) when I got back because I was practically crying with frustration.

In New York? Hah. Get involved in someone else's life? Hah. Total indifference runs rampant. I loved leaving Middlebury where you have to consider carefully whom you will talk to and whom you will tactfully overlook. I loved staring at city-rushed faces trying to decide if there was anything behind them, and the relief in knowing that I would never find out.

Great, I think, why even bother going back to a place where everyone has had the same history. It's no fun to imagine historics that are the same as my own.

I look at the bump on the skinny guy's face, and imagine him and the other 499,999 existing Vermonters taking over New York City and exiling the 7 million New Yorkers to Vermont. I imagine a New York without crime, graffiti, or inconsiderate drivers, ie. without its charm. And a Vermont full of rude, pressed-for-time businessmen? And old ladies being run over on the crosswalks. And dirt and noise everywhere? Starless and sunsetless skies?

Forget it.

"A Fair to Your Health"

By Helen Davidson

On Thursday, February 11, Proctor came to life with computers, strange-looking machines, and massage tables that made up the second annual College Health and Nutrition Fair. The event took place from 10:00-4:00 — Proctor did not stop all day long. The Fair was an idea conceived by Nancy Cutting, the Health Center's head nurse, and Sylvia Geiger-Martin of the food service.

The Health and Nutrition Fair actually began on a much smaller scale two years ago, but at that time only offered tests for cholesterol, body fat and a few other bodily functions. The event really took off last year, 1987, when it was expanded to include most of the booths that were present last Thursday.

Beverly Burke, a staff nurse at the college, explained that it began as a way to "reach out, give information, and to educate. This is one of the major roles of the Health Center; the Fair is the Health Center's way of reaching out and coming to you instead of making you come to us."

It seems that they are accomplishing this goal and that people are coming to learn when the opportunity strikes. Last year "some booths were so popular that the space was not large enough," said Mrs. Burke. The 1988 fair has consequently expanded into both the Woodstove Lounge and the Upper Proctor Lounge. Mrs. Burke seemed disappointed that McCullough Gymnasium, a larger area that they had hoped to schedule for the event, was not available.

About 50% of the workers in the numerous booths were from the college's Health Center and the other half was composed of outside organizations and volunteers. The services of Dawn Decker Harris and Jo Anne Davies, paid professional massueses, were available all day long. This was a remarkably popular booth; of his massage by Mrs. Harris, Philip Toub commented that "it was an unusually comforting feeling which relaxed all my muscles by means of soft undulations. It could easily become addictive."

Other organizations present included the Middlebury Volunteer Ambulance Association, the Vermont Lung Association, Planned Parenthood, and Vermont Seat.

Tests were offered for anemia, cholesterol, body fat, blood pressure, and height-weight ratio. There was a computerized nutritional analysis along with a "computer wellness test" which first asked questions concerning the participants' health, then gave tips and a risk assessment.

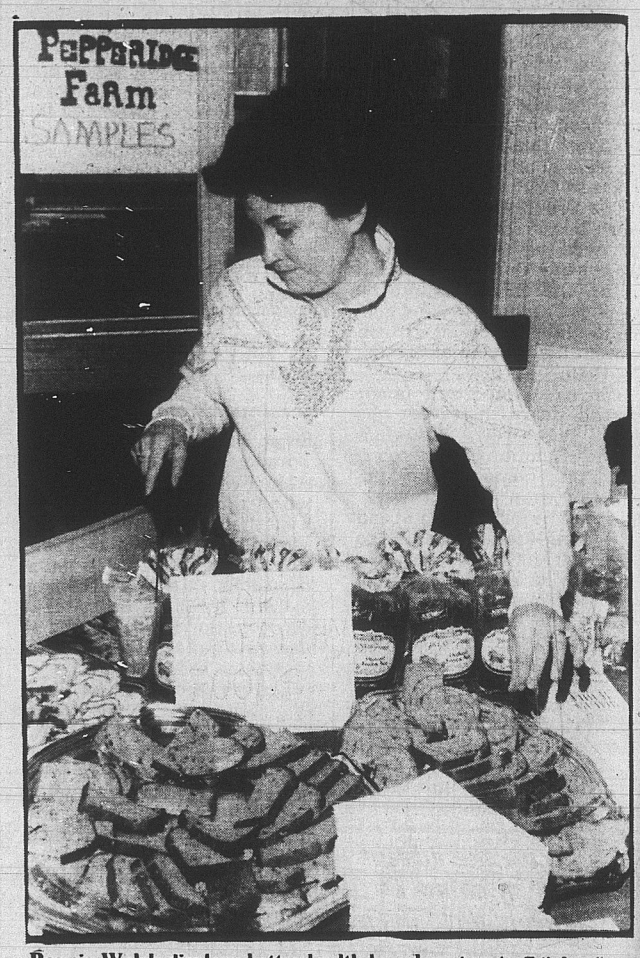
"The Fair is the Health Center's way of reaching out to you instead of making you come to us"

One section was devoted to better dental care and gave away check-mate, ten day disposable toothbrushes along with your choice of dental floss, toothpaste, or mouthwash. Other tables were scattered with pamplets and books to browse through; there was information on A.I.D.S., breast self-examinations, testicular self exams, relaxation techniques, and alcohol and drug addictions. A table was set aside with examples, and samples of healthy food. The Nick Leider video on addiction and recovery and a physical fitness and exercise tape played on TV monitors throughout the day.

One problem, expressed by junior Rob White, was that "I didn't know about it until I walked out of lunch." But even with the lack of publicity, the affair was definitely successful. Head nurse Nancy Cutting was pleased with the turnout yet also disappointed that "we ran out of a lot towards the end of the day and had to turn people away." This sentiment was echoed by senior Chad McClennan, who feels that the fair "should be expanded so that everyone can utilize it. It could be run more efficiently so that the lines are not as long.

Those who did get a chance to participate learned a great deal; juniors Ryder Stahl and Kevin Bresnahan enjoyed their free toothbrushes and, Bresnahan is excited by the prospect of "maximum cleaning effectiveness every time I brush."

With more supplies and publicity, the 1989 College Health Fair will be an even greater success, educating a larger percentage of our community about how to live healthier — and consequently happier — lives.

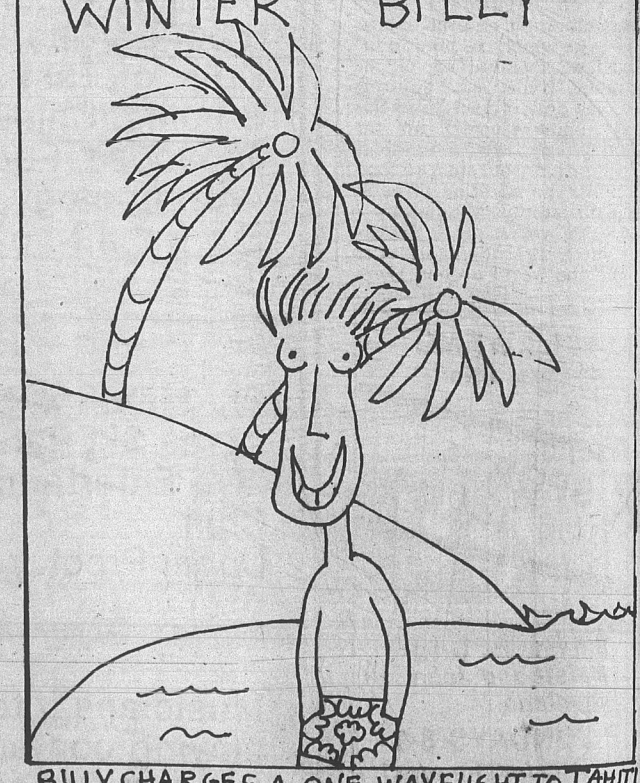


Bonnie Welsh displays better-health breads *photo by Erik Lundberg*

Student Comics

Step'n'Fetchin' *by Geoff Kelly*

BILLY by Sam Chamberlain



Bedhead *by Eche*

HEY, DID YOU KNOW THAT IF GIRLS HANG AROUND IN THE SAME GROUP FOR LONG ENOUGH, THAT THEIR MENSTRUAL CYCLES WILL MATCH?
ECHEGARAY.
HE, HE, HE NO WAY!!
I KNOW... ISN'T THAT WEIRD?
THERE'S NO WAY... WE'D ALL BE DEAD BY NOW!

The cryptic origins of Winter Carnival

By Adam Horowitz

Well, here we are once again, embarking on yet another world-renowned Middlebury College Winter Carnival. Yet ask the average student of this prestigious institution of higher learning the significance of the weekend, and you'll receive responses ranging from, "It's one hell of a raging party," to, "the three-day-weekend gives me a chance to catch up on my work and sleep." There is, however, one sentiment that is unanimous. No one on this campus REALLY knows anything about the Carnival, other than the fact that it provides fun and relaxation to members of the many diverse factions of the Middlebury Community.

The fact that the origins, history, and purpose of the Winter Carnival are unknown by today's student body is not a condemnation of our sense of history but rather points out a lack of foresight by previous Middlebury students, none of whom ever saw fit to undertake the task of researching the event when the volume of data was of more manageable proportions. What little has been done, namely an article in a 1964 Middlebury College Newsletter and a brief synopsis in the 1942 events' program, was utilized in conjunction with a search through various pertinent back issues of the Campus to give the following sketchy review of the history of our fabled event.

The first seed of Middlebury's Winter Carnival was sown in 1923 when, following a Carnival at McGill University in Montreal, representatives of Middlebury, Dartmouth, McGill and Williams joined together to form the Eastern Intercollegiate Skiing Association. At the time, both McGill and Dartmouth already had their own Winter Carnivals; Williams would then follow a year later with its first carnival.

However, it was seven years later, in 1931, when Middlebury finally held its first intercollegiate Winter Carnival, thought to be the fourth of its kind in the U.S.This first carnival wasn't quite what we think of today when we discuss the Winter Carnival. The format that includes an entire weekend of events, both sporting and social, was nt seen until three years later.

The Carnival of 1934 ushered in the era of the full-blown "Carnival Weekend," and included a special movie at the Old Town Hall Theater, an Ice Show on the outdoor skating rink in front of McCullough Gym, and the first Carnival Ball, which featured the sounds of Larry Pierce and his band.

The nature of the sporting events in 1934 and for the carnival's early years was also somewhat different than it is today. In addition to the cross-country and slalom events that remain today, there were also downhill races, a 100-yard snowshoe dash, ski jumping, and even bobsledding. Although it is not quite clear when the snowshoeing and bobsledding were discontinued, the downhill and jumping were part of the carnival until the 60's.

The next big addition to the current format of the Winter Carnival came in 1942. In light of the ongoing war effort, which had started less than three months before, the Carnival chairmen decided to forego the traditional ball which they felt was too ostentatious, and instead held the first Klondike Rush Concert. This popular diversion continued even after the Ball resumed, and has remained until this year, when it was removed in favor of the new "First Night" lineup of activities.

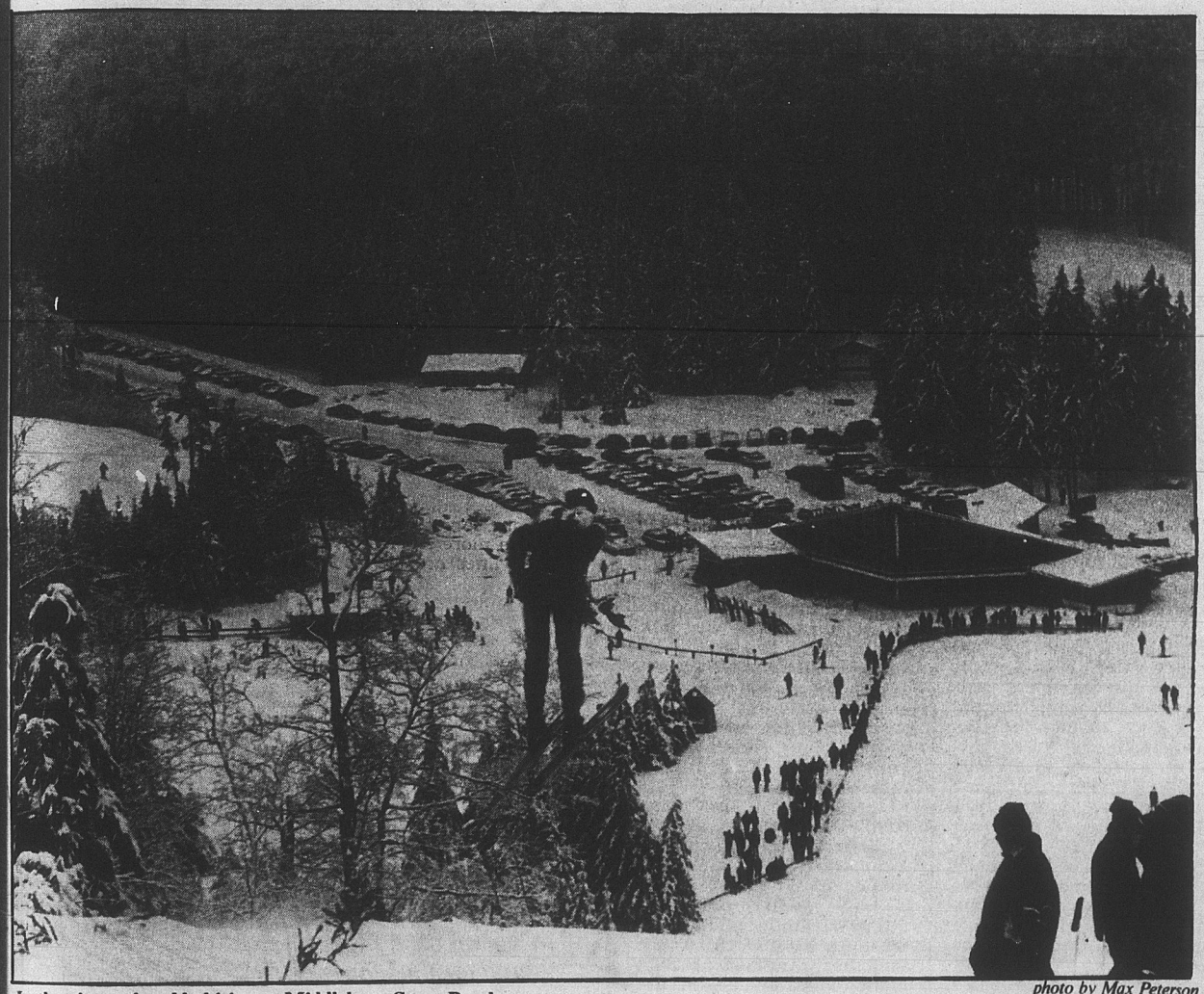
In years past, the Klondike Rush has been the main attraction of Winter Carnival for the student body at large. Throughout the years, the concert has featured such top of the line performers as the Brothers Four in 1961, Dizzy Gillespie in 1964, Arlo Guthrie in 1976, The Ramones in 1983, and The Band in 1986.

Throughout the years many other events have gradually been added to make up the bulk of our current Winter Carnival format. The Northern Lights, Candlelight Dinners, and the Night Clubs have been added to the traditional races, movies, Balls, Ice Shows, and concerts, giving the college community a fun-filled weekend in which to rest, party, and be thoroughly entertained.

Handknit sweaters, leather boots, and the latest aluminum poles for these ski bunnies of the 60's

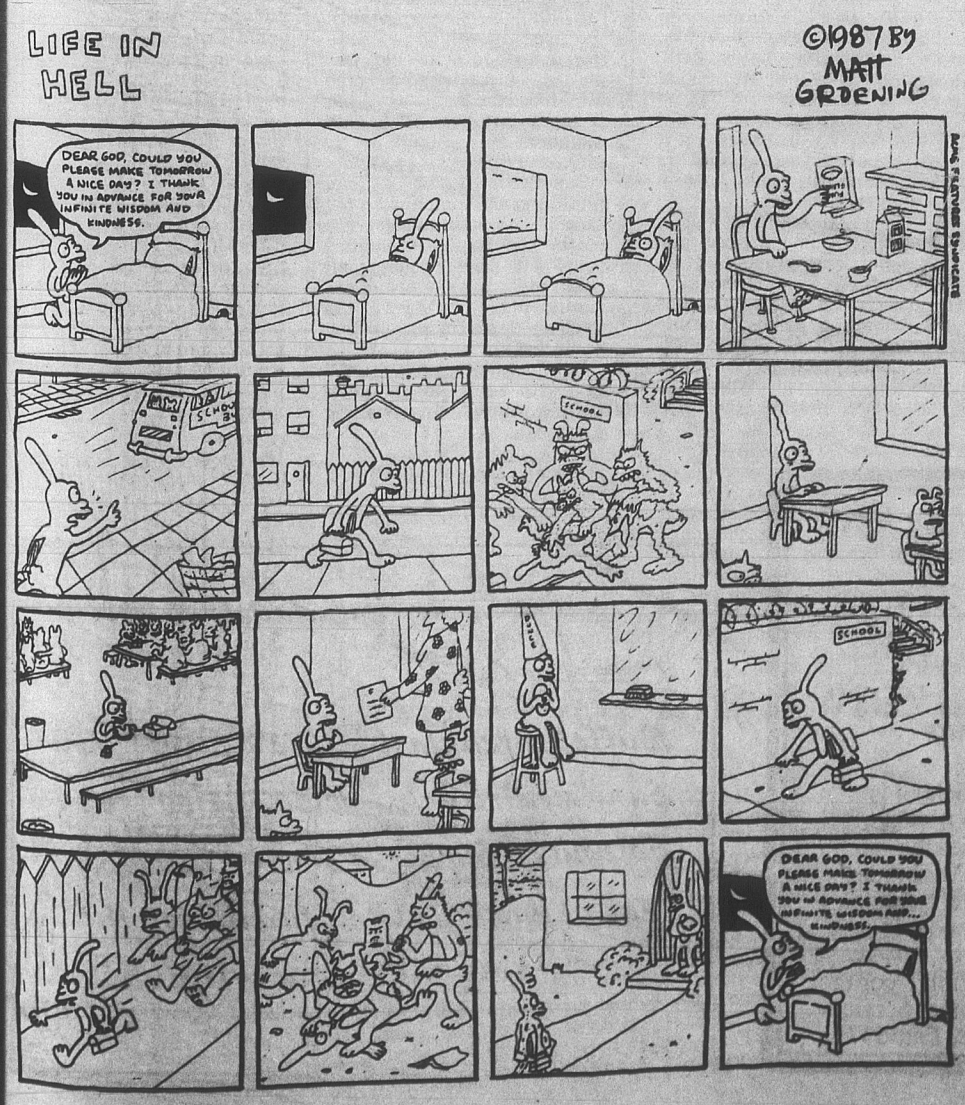
photo by John F. Smith jr.

Former Royals Polly Hodder and Arthur Pepin in the 1947 Winter Carnival



In the air on the old ski jump: Middlebury Snow Bowl

photo by Max Peterson


LIFE IN HELL
©1987 BY MATT GROENING
DEAR GOD, COULD YOU PLEASE MAKE TOMORROW A NICE DAY? I THANK YOU IN ADVANCE FOR YOUR INFINITE WISDOM AND KINDNESS.
SCHOOL
SCHOOL
DEAR GOD, COULD YOU PLEASE MAKE TOMORROW A NICE DAY? I THANK YOU IN ADVANCE FOR YOUR INFINITE WISDOM AND...
KINDNESS.

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Helen's Helpful Hints

By Helen Davidson

REJUVINATING RUNNING ROUTES — Distances and Details of Middlebury's Jogging Jaunts (All mileage counts begin and end at Starr Library.)

1. COVERED BRIDGE — 3.2miles— Go out Weybridge Street (Route 23 North), past the road to the SDU's, and turn right onto Pulp Mill Bridge Road. When the road forks, turn right and go over the Covered Bridge; bear right past the bridge and follow this road until the stop sign. Take a left onto Seymour Street and go under the bridge, keeping right when the road forks again. Continue past Fire and Ice Restaurant until you reach Main Street. Run through town, past Twilight and back to the library.

2. Round trip to MORGAN HORSE FARM —5.4 miles— Follow directions for Covered Bridge except do not turn right and over the bridge. Instead, bear left and continue out on this road until you see sign for "University of Vermont's Morgan Horse Farm" on your right — turn around here.

3. SHEEP FARM —6.8 miles — Run 0.25 miles past Morgan Horse Farm and take a left. Follow this dirt road through pastures of sheep farms and take your first left onto another dirt road. This road will eventually become paved and will end at a yield sign; take a left onto Route 23 South and follow this by the SDU road and back to the library.

4. CIDER MILL (RIGHT) —6.6 miles— Take 125 West for 1.8 miles and turn right onto Cider Mill Road. Follow Cider Mill Road and take a right onto Perkins Road. This will come out on Route 23; turn right and follow this back to the library.

5. CIDER MILL (LEFT) —6.0 miles— Take Route 125 West and turn left onto Cider Mill Road. Follow Cider Mill Road until it ends at a stop sign. Turn left onto Route 30 North (Ridge Road) — this road will take you by the Field House and back to the library.

6. Round trip to YELLOW HOUSE —4.0 miles— Take Route 125 West and continue past the sign for Cider Mill. You will see a big yellow sign with a black arrow indicating that the road curves left. The Yellow House is directly behind the sign; turn around here.

7. Round trip to PORTER HOSPITAL —1.6 miles— Run past Hathaway house, Porter house, and the football field until this road ends. Take a right — Porter will be on your left.

8. Round trip to PINK HOUSE —3.2 miles— Continue past Porter Hospital; the road will turn to dirt. Follow it up a small hill — the Pink House, with a light blue sign "Reba B. Blair", will be on your right.

9. Round trip to EDDY FARM —4.6 miles— Continue past the pink house, down a hill, past silos on your right, through open farmed land and up a small hill. The farm is at the top of this hill; you will see an Eddy Farm mailbox on your left. Do not run this on windy days; the wind really picks up over the open land.

10. Round trip to CROSS ROADS —6.8 miles— Continue past Eddy Farm for about a mile until you come to a Cross Roads and a Dead End sign; turn around here.

11. MORSE ROAD RUN —9.0— Take a right at the Cross Road; continue along Morse Road for two miles. Take a right onto Route 30 North, run past the turnoff for Cider Mill Road, past the Field House and back to the library.

NEXT WEEK: MICROWAVE MAGIC

Excerpts by Jack E. Belden

Seeing Clearly with du Pont

By Crissy Meredith

Last Tuesday, February 16, was an upsetting date for Pete du Pont. Having emerged with a bad standing in Iowa, du Pont hoped to fare better in the New Hampshire Primaries.

But in New Hampshire du Pont received only 11 percent of the votes, placing him fourth behind George Bush, Bob Dole and Jack Kemp in this contest for the Republican nomination. Though this 11 percent gave Pete du Pont two delegates for the National Convention, it was not enough to keep him in the race or allow him to go South to campaign as planned.

Personally, I was extremely disappointed in hearing the announcement about Pete du Pont dropping out of the race. I spent the month of January working on his campaign.

Little did I know what I was getting myself into when I signed up for the Winter Term course to work in the primaries. I never imagined how wrapped up in it I would become; nor did I realize how much work a campaign entailed. As du Pont volunteers, we were required to be in the office from 8AM to 8PM seven days a week. After the first two days I was exhausted and couldn't figure out how people could work on political campaigns for months at a time!

The work I did was quite tedious; the majority of it consisted of making phone calls, stuffing pamphlets, going on literature drops, and even cleaning windshields of cars and putting tickets on them stating, "Now you can see clearly, vote for Pete du Pont for President." It all became worthwhile, though, when we were able to go hear du Pont speak at town meetings or go rally at the Republican debate.

du Pont suffered from a dearth of publicity.

At first, events such as town meetings or debates seemed extremely exciting to me because of all the media people involved. Soon enough, however, it became a familiar sight — more of a nuisance than anything else. News crews were always lingering around, and it would come as no surprise to see your favorite news reporter standing right beside you. You could always spot the newspaper and magazine reporters either feverishly jotting down notes or talking into portable tape recorders.

Many of them also loomed around the campaign headquarters trying to break a story. The head of our campaign constantly warned us against them. We were forbidden to speak with them or leave any papers lying around the office for fear of snooping reporters. The one exception was an instance in which a few volunteers were interviewed by a reporter doing a piece about volunteers in campaigns.

Several factors, in my opinion, led to Pete du Pont's failure in New Hampshire. I believe his biggest fault was his name. The du Pont chemical fortune has made the du Pont name famous; as a result of his association with the family, many people consider Pete du Pont to be too elitist.

Another factor that affected his campaign was the lack of media attention he received. Though he clearly had the support of "The Union Leader," New Hampshire's top political paper, du Pont suffered from a dearth of publicity. He was not as well known as the other candidates mainly because he had little T.V. coverage. A recent statistic showed that Pete du Pont had the least amount of air time of all the candidates, which in the end proved damaging.

I will always look upon the past month as a great learning experience. I am very hopeful about 1992; I will most definitly be back in New Hampshire supporting an even stronger contender for the Republican presidential nomination.

Middlebury's Flying Club is Up in the Air

By Thomas Louderback

One of the most interesting clubs at Middlebury is one of the least known. The Flying Club, which has been defunct for a few years, was reactivated this year by Ben Merrifield, a quick-witted sophomore who is about to get his flying license. The club is small, mainly because of lack of exposure. "We have two presidents and no constituents," Ben jokes. The club is not funded by or affiliated with the college, due to liability problems and a policy of only supporting clubs who have most of their activities on campus.

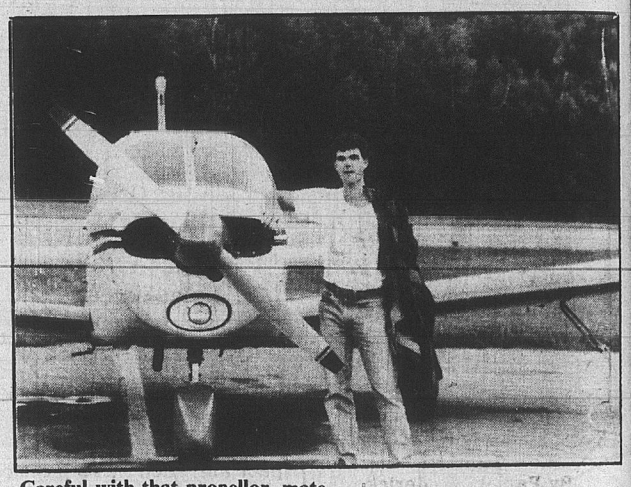
The club has four licensed pilots and a few students who are working towards licenses, but it does not exclude non-flyers: "You don't have to fly or want to fly to be in the club. We want people who like to go up with pilots or just talk about flying," Ben says.

The club is trying to attract new members, but it has not been too successful. "We had a movie last week, but nobody came. I think we will keep showing it until somebody comes."

One problem is that many people don't realize that there is an airport only ten minutes away, where both lessons and rentals are offered.

The main problem, however, is money. The pilots must pay to rent a plane each time they want to go up. Both plane rentals and lessons are expensive; it costs $50 a plane or, for four people, $12 a piece, but the club has no means of income. In order to charge passengers, the members would need professional licenses, and the club cannot have effective fundraisers, because they require money to organize. The club has no budget because it does not have enough members, yet it cannot attract more members without more money to promote exposure.

Nevertheless, these setbacks do not prevent the flyboys from their adventures. Some rely on parents—most of the pilots convince their parents to visit and pay for a plane rental. Vermont is beautiful from a few thousand feet up, especially in the fall during parents weekend.



Careful with that propellor, mate

Yet even with parental support, they run into legal problems. If a passenger pays for the entire adventure, it is considered a service, and therefore a professional excursion. "If they crash, and some poor, slimy lawyer gets involved, [the president] is ultimately responsible," Ben says. The flyboys have managed to work around that by paying for a small share of the expenses. But that does not fill up the coffers of the club.

"Anyone who wants to go up on a nice day can find four pilots who are psyched to fly."

Besides just flying around the Middlebury area, some of the flyers have gone to Burlington to see some old war planes. A man there has some old MiGs and a couple of old B class bombers. The club members go up there to fly planes unavailable at Midd.

Ben also works for an aerial photography company to get airborne. "I want to sell some of the pictures of campus I take. The slides come out really well, but the prints are pretty unclear. Maybe the geology department will buy some," he jokes.

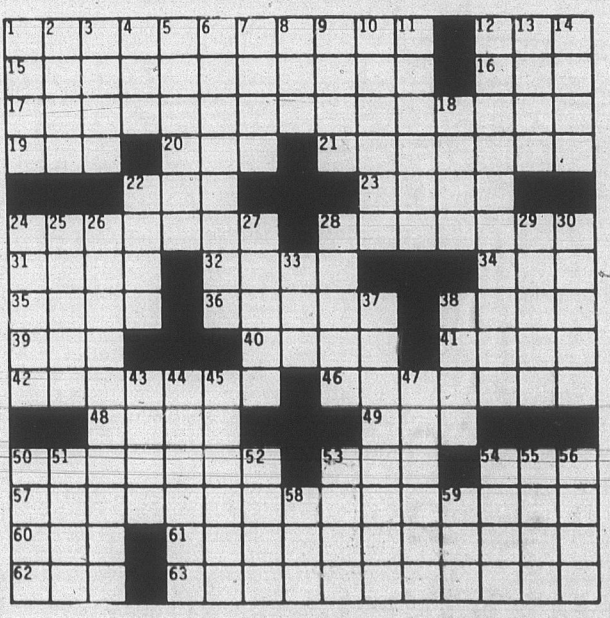
Ben has high hopes for the club. He wants to get more people interested in visiting the high altitudes of Vermont. "Anyone who wants to go up on a nice day can find four pilots who are psyched to fly." Of course, they don't have to be members of the club— but membership is only a phone call away.

Ben mentioned a possible joint charity event with the Community Friends, if there is interest. A day of flying would be relatively simple to organize, and good for both groups. Again, the only major drawback is funding. It would be legally okay for the pilots to offer a free trip, but the cost of renting planes would be pretty high. The club is also discussing parachuting as another activity.

Ben dreams of finding a rich philanthropist to buy a plane for the club. He thinks he could get a good one for about seven thousand dollars. With a plane, the club could offer adventures for attracting more members. Also, it would be much easier to take parents of club members up and give them a unique show. The rental problems would be easier to deal with as well.

Ben knows that getting a plane right now is pretty unrealistic, though. Until then, he just wants to get his license and continue flying. Ben says that "if anyone is interested in the club, they should get involved. I would even give them an executive position. Prime Minister, maybe."

collegiate crossword



© Edward Julius Collegiate CW83-13

ACROSS

1 Catchwords
12 Gift of ——
15 Flower process
16 —— king
17 The sun and the moon (2 wds.)
19 Donkey
20 Ad ——
21 State publicly
22 Klink or Sanders (abbr.)
23 Keats writings
24 Soft drink (2 wds.)
28 Refrain from voting
31 Greek god of war
32 Attender
34 Chinese aborigine
35 Crazy
36 Harnesses
38 "—— Kampf"
39 National League city (abbr.)
40 "...giant —— for mankind"
41 Italian river
42 Drinking items
46 Ancient Greek musicians
48 —— avail
49 Vic Tayback role
50 Pursued stealthily
53 Mr. DiMaggio
54 Omega's neighbor
57 Entertainment medium (2 wds.)
60 Part of APB
61 The quality of being the best
62 Maiden name designation
63 Printshop workers

DOWN

1 Animals' friend (abbr.)
2 Garden tools
3 "...to hast'ning —— a prey"
4 Ending for scram or sham
5 Chess piece
6 Branch of metaphysics
7 Secular
8 Theta's neighbor
9 Scrabble piece
10 Associate familiarly
11 Hairnets
12 Those who contradict
13 Mr. Guinness
14 Morally low
18 Two musicians
22 "—— thy bread upon the waters"
24 Egyptian president
25 Give a speech
26 Collapsible
27 Combines, as knowledge
28 "...done this with —— live girl"
29 "—— Got Nobody"
30 Taboos
33 —— out a living
37 "007" film, e.g. (2 wds.)
38 Letters
43 Colby, e.g. (abbr.)
44 Neglected
45 Robert Burns' field
47 Recoin
50 Nor., Swed., and Den.
51 Fib
52 Profound
53 Truman and Kennedy, e.g. (abbr.)
54 Long for
55 Well-known Greek philosopher (abbr.)
56 Chemical suffixes
58 Liberace, to friends
59 Harden

Job Opportunity of the Week:

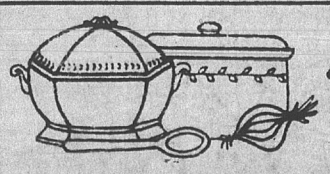
Crest Room needs Busers on
Tuesdays 12:15-1:45
Thursdays 12:15-1:45 & 9-11 p.m.
Fridays 12:15-1:45

If interested contact: Beverly DeGray, Ext. 5351

Volunteer Opportunity of the Week:

Cornwall Elementary School is looking for students to provide extra-curricular activities for children after school. Possibilities include hiking, computers, foreign languages, art, music, cooking or anything interesting.

For more information contact: Tiffany Sargent, Volunteer Services Office, Adirondack 212, Ext. 5377.



Sundays are special!

Buffet Breakfast 7:30 til 10:30 $6.50
Sunday Brunch 10:30 til 2:00 $6.50
Potpourri Supper 5:30 til 7:30 $6.85

"Eat as much as is sufficient for thee."

The Middlebury Inn
MARBLE HOUSE SQUARE • MIDDLEBURY, VERMONT

ARTS

Pearlman/Allen: Bringing Art to Life

Richard Allen & Karen Pearlman in 'That Was Fast'

By Pamela Frederick

The Pearlman/Allen dance company chose their name through the process of elimination. Though it would certainly have been a great tribute, the two decided not to name their company after Karen Pearlman's father, Alan Pearlman. Coincidence is not the only thing that holds this two person ensemble together. Both Richard Allen and Karen Pearlman, who call their collaboration 'That was Fast', are serious choreographers and performers dedicated to their unique, exciting art form: a blend of dance, text, sound, and video.

Richard Allen is an Australian author living in New York who has published one book of poems entitled *The Way Out At Last and Other Poems*, and expects to have another out within the year. Using pieces of his poems, read in Pearlman's clear, direct, almost expressionless voice, and the innovative music of various artists, she edits them to create the soundtrack for their dances. The two twenty-seven year old artists, who met and began working together in 1985 and married soon after, make all significant decisions about their work together. "We choreograph everything together — almost to the point where we'll actually be trying to make up the same movement at the same time," laughs Pearlman. While watching these two dance it's obvious that neither one is the leader, neither is stronger or seems to know the movement better. It is even difficult to find a focus — to know where to look without missing something else. They create a sensory overload of visual and aural dynamism — the pace rarely slows, and the synchronicity of all their movement gives twice the impact with each sharp piece of choreography.

Their bodies look alike, a result of genetics and chance, and move alike, a result of hard work and shared intensity and devotion to their art. Pearlman explains, "We rehearse a lot. We perform a lot. But by doing things fully we do them right. There really isn't the possibility of doing them any other way." To the audience, the performance seems flawless, obviously a result of their attitude towards dance as an art and as a profession. "These pieces have an integrity about them. . .It felt to me last night like the pieces were expressing themselves through us. You don't do it right, you just do the piece," Richard says adamantly. Within the choreography, however, is their ability to communicate and allow for the possibility of improvisation, what Pearlman calls, "the chance to be human." "We are very responsive to each other. We watch and listen," she adds. "But we are also professionals," states Allen, who believes, "If you're not going to do it right, don't do it at all, or do it casually. But that's not the kind of company we are."

"That Was Fast" presented three works last Saturday night. The first, *The Laughing Movie*, included the music of Wayne Horvitz, a New York musician who has recorded albums on Electra Records and produced this piece with well-integrated car noises, horns, and a strong bass line. The result, along with Pearlman's reading of pieces of Allen's poems, was an absorbing and hypnotic soundtrack with catchy, fast melodies. The text included lines like, "She was waltzing with this guy with blood all over him and eating it up — like fruitcake." Just to write a quick note now and then during the performance meant to miss a lot of action ; they move clear across the stage into completely different movement and rhythm within seconds.

Alphabet X2 was created to be a piece on chairs — for the sole reason that someone in the company had broken his or her leg. Hit by a taxi while walking down a sidewalk on Fifth Avenue in New York City, Allen had pushed his wife around the corner out of the way just before he was thrown into the street. "Richard had so much will to recover," says Pearlman, Allen adding that he was motivated by the fact that "I hate being inactive. It's just about my worst nightmare to have a broken leg." Two months to the day later they were performing. In the mean time, they had choreographed a piece for a dance company that couldn't walk. Allen and Pearlman explain the story to the audience before the piece, in a casual and entertaining way (it's a good story), though it seems too rehearsed and not really 'friendly' enough. The piece turns out to be an incredibly expressive and dynamic work, especially for one that doesn't travel within the space. Their stacatto, surprising arms, shoulders, and torsos are accompanied by theme songs from American TV culture: Felix the Cat, StarTrek and others. It's humorous, yet tense and hectic. "What comes out in Alphabet is a very cheery piece on the surface but actually there's a lot of imagery of punching and stopping — the actual gestures and words are very dark," explains Pearlman. "We were emotionally shattered by the accident and what I think we tried to do in our typical Pearlman/Allen style was say, 'Hey! We're okay! We're on top of this situation. We'll still choreograph a piece." Allen adds that the humor revolves around the tragedy, "that's what makes comedy work. If you really think about what makes it funny that's also what's so awful about it."

I don't really think making art is a choice for an artist. I know for as long as I breathe I'll be making artwork

Unlike most pieces where the text and dance evolve together, *International Best Seller, Over 10 Million Copies Sold* had a completed soundtrack before they had choreographed anything related to it. "We choreographed directly in response to that text, and Richard's solo in that piece is inspired by the character in the text," says Pearlman. The text in this piece was witty, clever, with well-used vocabulary, and lines like,"God turns up the hope volume." The movement: surprising, fun, jumpy, and playful, fit right in to the music, again by Wayne Horvitz. Somehow, despite their almost overbearing technique and complex choreography, the pieces have a casual air, as if it was a spontaneous, accidental meeting of two dancers in the street — reminiscent of the great mass dance numbers in movie musicals like the *Blues Brothers* or *Singing in the Rain*. Allen commented that this is a quality that they are indeed after, and that they appreciate such films. "In a way we have a debt to them. We like to present a casual approach. We want to be human. We don't want to be like 'there's those two people pretending to be teapots.' We're not interested in that kind of dance. We want to show that these are some of the things people can do."

Though *Alphabet* was created after a particular incident, their pieces do not usually exist as an idea or subject matter first, but rather come out of creation. "One thing we've tried to develop as a technique is intuition. The intuitive process allows the dark side to come out. We may consciously decide to make something, to keep going, but the intuitive part of the work process allows the emotions to occur," says Pearlman. Allen emphasizes that their works are not **about** anything, but entities in themselves; "If art was about something then you wouldn't have it, because if you could express it in just two sentences then you wouldn't need to have it." He explains, "We consciously try not to create works that are about other subjects. A work of art has to be alive, has to have its own life." And Pearlman goes further: "We create the art work through what we're creating rather than making an intellectual decision in advance of having created anything. You have to make from what's really being made."

Pearlman and Allen seem in harmony with their lives in every aspect: artistic, professional, and personal. Yet they disagree on the future of dance and art in their lives. "I have an interest in things which are meaningful in the present," says Pearlman. "I have always made art, yet I can conceive of a time when I will not." Not for Allen. "I don't really think making art is a choice for an artist. I know for as long as I breathe I'll be making artwork. It's my central concern. I don't have an interest in anything else."

UNKNOWN PLEASURES:

Spring in the Airwaves

By Chris Cahill

Whether or not the groundhog did actually see his shadow three weeks ago, spring is on its way. And so begins the rejuvenation of the record companies from the long hibernation that annually occurs around the holiday season. Slowly but surely, there begins a trickling in of new releases preparing the record-buying public for the onslaught of touring bands that will arrive in late spring and last throughout the summer. In order to keep you atop of the increasing pile of new albums, here is just Part One of the Spring Buyer's Guide.

Midnight Oil — "Diesel and Dust"(Columbia): Stronger than a Mathilda Bay wine cooler, the third album from Australia's own Midnight Oil may garner them the attention they so richly deserve. Centered around the charismatically bald lead singer Peter Garrett and the maniacal drumming of Rob Hurst, Midnight Oil combines politically oriented lyrics with rich textured melodies that can sting you in one song or calmly reassure you in the next. The raw power of lead single "Beds are Burning" and "Dreamworld" are outmatched only by the force of their live show. The band is also versatile enough to make the slower, more melodic songs "Warakuvna" and "Arctic World" work well. Look for 1988 to be the year of the Aussie bands.

fIREHOSE — "If'n" (SST): The second album from the remnants of the legendary Minutemen shows that fIREHOSE may not be as innovative a force in new music as the Minutemen, but they can make a fine rock album. Featuring more than a handful of syncopated beats in songs that are joyfully simple, fIREHOSE is a band to keep pace with. They also have a good sense of humor especially on such songs as "For the Lead Singer of REM," an ironic choice of singers to poke fun at because Ed Fromohio sounds a bit too much like Mike Stipe. Other choice cuts include the addictive "Sometimes" and "In Memory of Elizabeth Cotton."

Red Lorry Yellow Lorry — "Smashed Hits" (Red Rhino): This is a fine compilation of the best of Red Lorry Yellow Lorry singles that never made it into an LP. Constantly compared to a sped-up Joy Division and hailing from Leeds, England, the Lorries have the biting guitars of the post-punk industrial music with a driving rhythm section that won't let you off of the dance floor. Haunting and just a touch musically brutal, "Smashed Hits" collects the best tunes from their previous two albums and various singles. Almost unknown outside of the college radio circuit (mainly due to the previous lack of a domestic recording label) the Lorries surprise you by making a dirge fun to listen to. Check out the cuts "Hold Your Self Down", "Hollow Eyes" and "Cut Down".

In order to keep you atop of the pile of new albums, here is just Part One of the Spring Buyer's Guide.

The Secret Service — "It's all Happening Here" (Invaider): This quartet from Long Island isn't quite sure if they're trying to emulate the Birds or the Longriders, but they come off making straight ahead 60's garage music in the same vein of Boston's Lyres. This six song Ep is worth having just for the extremely addictive up-beat party song "What's Going On?" which could have been on the playlist of the Kingsmen. But the covers of the Animals' "I'm Crying" and Ten Years After "I'm Going Home" are cool too.

BOOK REVIEW:
Theroux's *An Adultery*

By Tracey Higgins

An Adultery, Alexander Theroux's latest novel, presents not only an excellent — and often hard-hitting — view of one couple's adulterous affair, but also a highly enjoyable reading experience. Theroux has employed the skills of his trade with a mastery that continues to arrest the reader's attention throughout the novel's three hundred and ninety-odd pages.

What the reader experiences is not a torrid, erotic account of a passionate relationship that progresses behind the back of a dull-witted, ignorant husband. Nor is it a tale of one woman's attempt to escape from a cruel, unfeeling husband into the open arms of her Prince Charming.

Rather, Theroux has presented his reader with a psychological examination of the emotions and self-realization of his characters. Farol Colorado is a married woman who, instead of trying to escape from her marriage, seeks to escape from herself. Kip — who remains nameless for the first half of the story — is an artist who becomes involved in a completely sexual relationship with Farol, only to realize later that his attachment to her is becoming frighteningly strong.

An Adultery is narrated from Kip's point of view; while he describes Farol's infidelity, the novel is also his own confession. He cannot commit to anyone, he tells us very early in the story. In his own words, "My passion, strangely enough, often took that form of love which avoided dealing with what was near, refusing the immediate and inventing distance in order to realize, I don't know, perhaps even exalt someone more completely. I've often felt that way. Don't participate, happiness lies in the imagination, not the act, that sort of thing."

And yet, Kip cannot remove himself from the intriguing, yet frustrating, insecurities and fears of his lover. Farol has no self-esteem, no self-confidence and almost no idea of what she wants from life. Her fears and self-depreciation prevent her from recognizing what it is that she seeks.

Throughout their affair, the couple is plagued by problems of communication; Theroux has created characters that undergo such inner development and growth that their confusion prevents them from understanding one another. Farol and Kip also avoid admitting to themselves any truth: "It was, in short, that period of procedural confusion in which two people trying to please one another act out their own interpretation of what each thinks the other wants. Both wear masks, of course, trying feverishly not to be caught without them. Imitation of emotions, always sad, sometimes dangerous, follow in response. And you soon begin to resent what you cannot be — yourself."

An Adultery is virtually laden with stinging insights into the apprehensions, misunderstandings and problems of sharing that are involved in any relationship. And although the reader is curious to see just how this tortuous, sometimes painful, relationship will end, it is in the very human experiences of its characters that will keep the reader rivetted to his seat. Their stunning revelations, intense joy and oppressive guilt are unforgettable and cannot help but protect a cautious self-analysis in the reader.

AMERICAN CANCER SOCIETY

New Pleasure Kings at Black Cow

By David Mulhbaum

Taking a break from its "progressive, young music" format, the Black Cow Cafe brought in the sounds of Boston's New Pleasure Kings for a mellow evening of blues that proved heated at times.

Gone was the raucous slam-dancing of Screaming Broccoli, but the New Pleasure Kings filled Cook SDU with an intricate and direct blues sound. And by the 7th or 8th number, people managed to make it out onto the dance floor.

The Kings didn't grant us the benefit of announcing their songs, but their influences were evident. There was plenty of Stevie Ray Vaughn and Robert Cray behind their sound. Though they certainly owe some debts to the modern "blues revival," their originals had definite life of their own, mixing complicated solos with a solid rhythm. One standout was "Driftin' and Driftin'," an instrumental.

The Kings are a recent outgrowth of Duke Robelard and the Pleasure Kings, a group which broke up 6 months ago. Robelard is pursuing a solo career. That didn't slow the Kings down at all. Two new guitar players and six months of practice made for a quality sound.

CENTER STAGE

Katie Longstreth: Creation and Expression

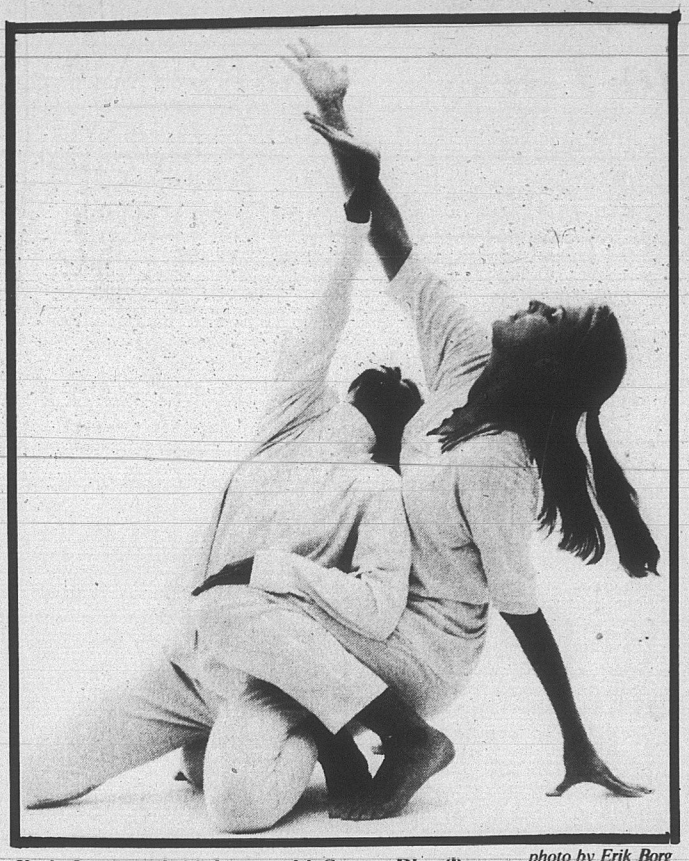
By Pamela Frederick

In high school Katie Longstreth used to play soccer on the astroturfed roof of a New York City building. Sometimes the ball would go over the side and someone would have to throw it back up. But even soccer on a rooftop is missing something that keeps it from being all encompassing, involving all human resources, and that, according to Katie is the act of creation. "In dance you have to dig really deep inside yourself, to bring out some new material and then work for hours to transform it into a piece of art. I guess it's just more whole," she explains. Since then she's been involved in the dance program at Middlebury, and has begun to realize that dance is something she will always keep in her life.

Katie performed in two senior dance projects as a freshman, was in Dancing Wright, the major annual display of student choreographed works, during spring of sophomore year. Now, as a senior, she is a member of the Middlebury Dance Company, enrolled in Dance 261/361 and is the teaching assistant for TH160, Beginning Movement class. She spends a lot of her time in McCullough-dancing, teaching, choreographing, being choreographed. The most important feature of the department for her has become the two professors, Andrea Olsen and Penny Campbell. For Katie, these two women are what makes the Dance department unique. "Penny and Andrea spend all day in McCullough working. They are always there to talk to you about anything at anytime--to give advice about the problems that you will run into with the arts, with creating, with performing. I think they have a really healthy attitude about creation--and life in general." The opportunity to get to know teachers on this level is rare and special, especially for Katie whose major, Literary Studies, does not have a department of its own but is dependent on all the others. "In the dance department I've found my home. I've never taken enough courses in any department to become friends with the professors." But even then, "it's so much less personal when they're there and there's a book in front of them. When a teacher's touching your body it's just got to be a more intimate and personal relationship."

That same intimacy and closesness of the department can also have a negative effect as it did on Katie freshman year. "If you come to Middlebury not having danced in high school like I did, it's intimidating, I didn't have much confidence in my dancing ability. Like other performing arts, dance is a real social scene, and creates a certain clique of people that are the 'great artists.' So I got discouraged and a little bit unsatisfied with me and how I fit into Middlebury dance." While in Paris for her junior year with the Sarah Lawrence program, Katie took classes at a dance center where no one knew her--"they didn't even know what country I came from because we never spoke in class. That was excellent. I was just an anonymous person. No one knew me except as that girl who comes to dance class."

These classes gave her the experience and confidence to try out for the dance company this fall. It now occupies three afternoons during the week, not to mention extra rehearsal times and performances. This season, the Dance company has made a change in its structure. Rather than performing set pieces, the group of two men and five women including professors Andrea Olsen and Penny Campbell, began working with the theme of 'coming home,' improvising at first and then allowing all members of the group to choreograph. "Each member of the company is acting as director for a different piece, or structuring an improv. We work as equals with Penny and Andrea, though maybe value their opinions the most," explains Katie. "It's exciting to structure them and tell them what to do." Though all members of the company are equally important, Penny and Andrea's experience dancing, choreographing and living are evident to Katie. "I don't feel I've tapped into the creative resources that they've tapped into. But still, we work as a team in the Company. It's not structured on the usual teacher-student relationship--it's very, very different." [The dance Company will be touring this spring and completing their season on tour in Italy.]



Katie Longstreth (r) dances with Soraya Diaz (l) *photo by Erik Borg*

"In dance you have to dig really deep inside for new material and then work for hours to transform it into a piece of art."

Taking dance every day as Katie does is great discipline, and one reason among many that Katie dances. "To understand more about your body is so great--seeing how you can make changes, and get stronger," she explains. But most important is the creation that dance requires. "Just creating a little bit in your life is a motivating force, no matter what it is: if you write somebody a great letter, if you do a little watercolor and don't show anybody. I think we don't tap half of our brain. That just terrifies me. Dance is a way to check out some more of my brain and I really am excited to do it." It's easy not to do it, to create something to show to others means taking it out of yourself then working with it, fine-tuning it. But for Katie she can't not do that. "I feel like you can go to the field house and have someone exercise your body, and you can go to class and have someone push your brain, and you can go to Proctor and have someone feed you. I just don't want to do that."

Katie chose to be a Literary Studies major, and literature attracts her and has taught her to use her brain analytically, yet does not explore the other side as dance does. "Dance gives you this freedom of expression where in academics there are so many constraints, getting a grade, writing style, etc." Dancing and studying literature attract her for different reasons, though in the broadest sense they are alike: "they both educate me about life and about humans. I like literature because I'm interested in people-how they think and act and respond to things." However, she keeps them separate in her life, because they ask for differents parts of her, and approach learning in completely different ways. "In literature and academics there's a really analytical motive where I always feel like I'm being graded, and always giving them some piece of, you know, more like you go to class and they tell you something and you mold it and give it back to them? In dance they're not asking for any of that. They're asking you to go inside you and pull something out of you and not give it to them. Just-keep it."

Until now Katie had never taken herself seriously as a dancer, and therefore didn't major in the department. Only recently has she begun to consider dancing after Middlebury, "whatever that means--just taking classes where ever I am or eventually going to grad school. I don't have that inherent confidence that I could be good enough to be a professional. I just realize now that I don't want to let it out of my life."

On the last day of classes fall semester, the teacher for 260/360 agreed to let the class improv for five minutes-do whatever they felt like in the room along with the musicians until formal technique class began. "And then something just took control of 20 dancers and 2 musicians and you do this amazing joint thing for an entire hour. That's just got to be great."

James Taylor Returns

By Eric Winick

The thought of it is vaguely anachronistic: James Taylor's new album. And this is exactly what JT faces nowadays, raking in the old supporters while facing an entirely new audience, the younger brothers and sisters of the Seventies. He sports a new look, fit and trim, clean-cut and clean-shaven, a far cry from the long haired, mustachioed Mud Slide Slim look of the early Seventies. The only similarity is a voice haunting in its beauty and, up to now, a willingness to expand beyond his mellow, Softrocker image.

Taylor has always experimented with different styles, and his songwriting has always touched upon unusual subjects, steamrollers and pigs called Mona and, on his latest album, even manages a touching ballad about the Valentine's Day Massacre. The album is **Never Die Young**, and although boasting ten new James Taylor songs, the album hardly matches up to its 1985 predecessor, **That's Why I'm Here**. On that album, though Taylor's writer's block was clearly to be seen, there was a spirit of celebration, it was the return of an old friend, and it was wildly successful. But here the spirit of experimentation is strangely absent.

Never Die Young features the talents of bassist Leland Sklar and guitarist Dan Dugmore, once again, though Peter Asher (for some reason) has handed production duties to Don Grolnick. Backup singers Rosemary Butler and Arnold McCuller have never been featured so prominently in a Taylor album. If you happened to catch the recent "Saturday Night Live" hosted by Robin Williams, Butler and McCuller were flanking Taylor at every conceivable moment, as is the case here. The results are only moderately successful. **That's Why I'm Here** featured Don Henley, Joni Mitchell, Graham Nash, and Deniece Williams, as well as Butler and McCuller, and somehow it blended in a nicer way. The two have a tendency to belt their harmonies, and to put them on the same level as Taylor (vocally and spacially) is a mistake.

There are few recognizable classics, though the title song is a lovely bit of reminiscing. Taylor free-associating his way back to his childhood and realizing that it's time to face an earth-bound future:

Yes other hearts were broken
Other dreams ran dry
But our golden ones sail on, sail on
To another land beneath another sky.

"Baby Boom Baby" is Taylor at his most romantic, and, like "That's Why I'm Here," he is most fearful about the impact Success has had on his career:

How come I miss what I never knew
And drag out the past just to paint it blue
And spend my days with a dream of you

"Sweet Potato Pie" is the album's most upbeat song, evidence of the newfound peace Taylor has found within himself, and one of the more successful. It's typical of Taylor's new outlook which found its creative peak on TWIH.

Oh Lord I feel fine today
I'm walking on cloud nine today
I'm over that line today
Happiness is finally mine today

We run into trouble when Taylor gets a bit carried away with cutesy, cornball lyrics and gibberish more appropriate to Livingston Taylor than James. The subject of "Sun on the Moon" is unfathomable. It begins sounding like a gospel choral arrangement, moves into a funky beat, and James slides in with lines like "Bow wow wow, honk your horn." Taylor has always written in a playful style ("Traffic Jam," "Chanson Francaise," "Mona") and his songs can occasionally hinge on bubblegum music, interpreted as "kids songs for adults," but this is all right. It's fun to listen to. Scattershot efforts like "Sun" are just embarrassing.

"Baby Boom Baby" is Taylor at his most romantic..."

This is not to say the other songs on the album are necessarily bad. James apparently feels secure in his new image, the New Improved JAMES TAYLOR and, unfortunately, has decided to play it safe. To make up for his writer's block on TWIH, Taylor has fashioned a completely original album; yet we are left pining for another Motown remake ("How Sweet It Is," "Handy Man") or Buddy Holly song ("Everyday"). It's true his last album reestablished him after he bottomed out with 1980's **Dad Loves His Work**, he broke up with Carly and started taking aerobics; but something's wrong when every song on a James Taylor album is suitable for Top 40 radio. It's apparent from first listening that there's not much new here.

Simply put, **Never Die Young** is Taylor's most mainstream album to date, and this will either delight or unnerve his fans, depending on when you grew up, or which albums you own. Personally, if you want to hear JT at his very best, I suggest you check him out live. You can't beat a James Taylor concert, no matter how safe he's playing things or how silly the lyrics.

Spring Repertory Schedule

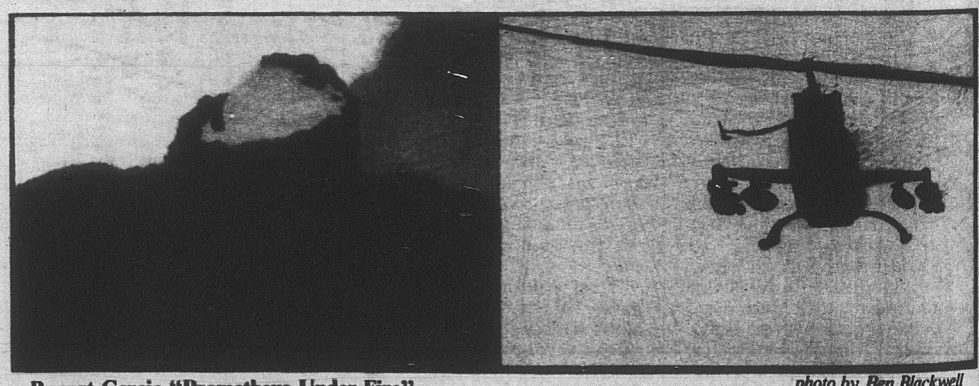
"Spring Repertory II, the Middlebury College Department of Theatre, Dance & Film's three month season of plays and theatre projects, opened in the Hepburn Zoo on Feb. 24 with the premiere of a new student play, "The Gamesmen," written by Shawn Ryan '88 and directed by theatre faculty member Richard Romagnoli. The play will run through Feb. 27. Performances are scheduled for 8 p.m. Friday and 6:30 and 9:30 p.m. Saturday.

The Repertory will present John Olive's "Standing On My Knees" in the Hepburn Zoo at 8 p.m. each evening from March 16-19. Directed by Douglas Sprigg of the theater department, the play chronicles the fortunes of Catherine, a young poet recently released from a mental institution, as she attempts to rebuild her life and reclaim her ability to work and to love.

William Shawn's "Aunt Dan and Lemon" will be presented from April 28-30. First produced in New York three seasons ago, the play is about the simplicity of evil as Lemon learns of life and decadence at her Aunt Dan's knee. Threading the story are tales of Lemon's parents and Dan's friends, who party and murder. "Aunt Dan and Lemon," directed by Cheryl Faraone of the theater department, will be performed in Wright Theater at 8 p.m. each evening.

The spring season also includes three student independent theater projects: "The Zoo Story" by Edward Albee, March 3-5, 8 p.m., Hepburn Zoo; "The Yellow Wallpaper" by Charlotte Perkins Gilman, March 11-13, 8 p.m., Gifford Lounge; and "The Corner Bar's My Lover Since You Ran Out on Me" by William Henning, April 14-17, 8 p.m., Hepburn Zoo. Tickets for performances given in Hepburn Zoo or Gifford Lounge are $1; Wright Theater Tickets are $3/$2 student. For more information and ticket reservations, please call 388-3711, ext. 5608.

Recent American Pastels



Rupert Garcia "Prometheus Under Fire" *photo by Ben Blackwell*

By Crisse Bishop

This Sunday, February 28, there will be a grand opening in the Christian A. Johnson Memorial Gallery for the exhibit, RECENT AMERICAN PASTELS, curated by Jim Butler. The exhibit will feature some of the best contemporary pastels in the U.S. But Sunday there will also be great music; the Snake Mountain Bluegrass Band will play for the opening, which occurs from 5-7 p.m. Everyone is welcome and encouraged to come see this exciting artistic and musical display.

To be featured in the exhibit are twenty-four works in pastel, a fragile medium which art professor Jim Butler described as "colored dust." This exhibit is a special one for two reasons. First, the use of pastel is fairly rare. And second, because the medium is so delicate it is often difficult to obtain the loan of pastel works. Butler was very successful in obtaining the works featured in RECENT AMERICAN PASTELS, as he explains in the introductory essay to the catalog:

"The exhibition came about as an attempt to mount a survey of contemporary American artists who execute a significant amount of their work in pastel. Astonishingly, it became clear that not many artists did so. It became apparent also, that pastel is a relatively rare subdivision of painter's method in the late 1980's.

This exhibition seeks to demonstrate the use of a medium singular in the precise way in which it is used. All of the artists included have been chosen for the accomplishment and power of the pieces that represent them. They have each made a unique contribution to contemporary art and to a medium as demanding as it is magical."

Two works by each of the twelve featured artists have been chosen for the exhibit. The young to mid-career artists, all very prominent in the current art world, include William Beckman, William Clutz, Jennifer Bartlett, Jarrett Huddleston, Elizabeth Murray, Rupert Garcia, Robert Barnes, Richard Merkin, Janet Fish, John Friedman, Lucas Samaras, and Robert Yarber. Middlebury has purchased the two pieces by Jarrett Huddleston, who is the brother of John Huddleston, a visiting Middlebury art professor. Entitled "Door" and "Through the Eye of the Needle," these two pastels display bright jeweled colors with a great deal of black emphasis. The complex and geometrical shapes possess an eerie quality suggestive of fantasy art. The other works in the show display a variety of different natures.

RECENT AMERICAN PASTELS gives the Middlebury community a chance to become acquainted with some of the best young artists in America. Richard Saunders, Director of the Christian A. Johnson

(continued on page 11)

CAMPUS CINEMA

Starts Fri. Feb.26
7:00 and 9:10
BROADCAST NEWS

Starts Fri. Feb.26
7:00 and 8:45
ONE BAND. ONE DREAM. ONE SUMMER.
JUSTINE BATEMAN
SATISFACTION

Bargain Nights
Mon. and Tues.
SATISFACTION

PETE'S SERVICE CENTER

Tires • Batteries
Shocks • Lifetime Mufflers
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Playwrights Conference: Learning the Process

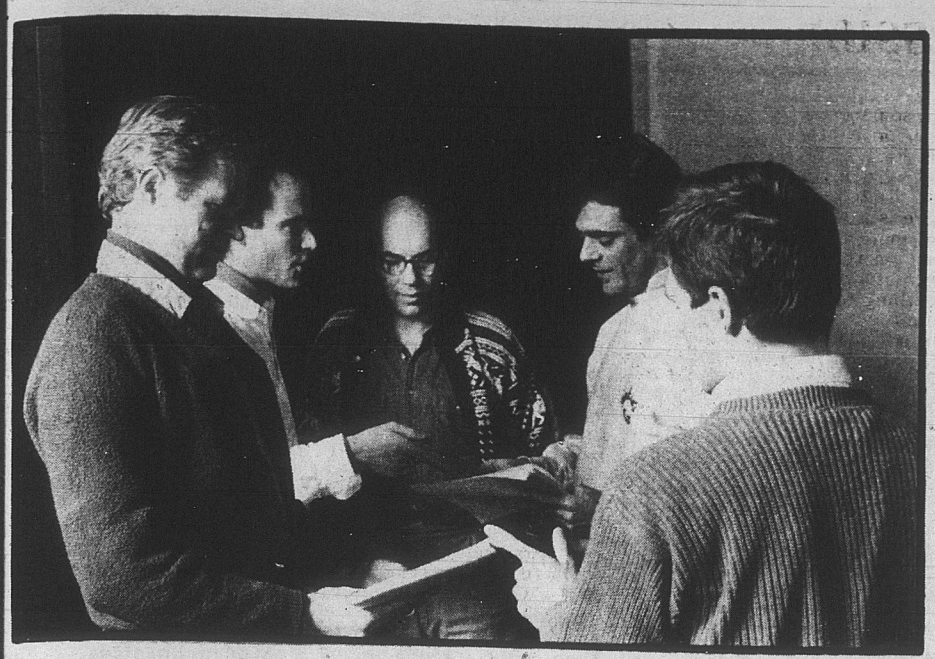


photo by Erik Borg

L to r., Doug Sprigg, Rob Emmet, Jay Parini, Richard Romagnoli, Dana Yeaton

Jason Rosenbaum

A liberal arts education inherently presents certain conflicts for the educator. Unlike the specialized college or university which orients itself toward preparing its students for a specific occupational field, a liberal arts program strives to educate in the broadest sense possible; to equip the graduate with a perspective on one's world which facilitates a life-long process of self-education.

While this may be the overriding objective of the institution, students are still required to have a major field of study. Although the major frequently has no direct relationship to the graduate's chosen occupation, in many instances it does. This is where the educator's dilemma lies. How do the professors of a department structure the individual courses as well as the course load of the major so that it both fulfills the needs of the student intending to pursue the field beyond academia, as well as conforming to the ideals of a liberal arts education?

This past winter term a new theater course appeared which achieved a rare balance by fulfilling both of these needs. The 1988 Middlebury College Playwrights Conference incorporated fifteen students, four professors, three professional actors, and two playwrights, including Professor Jay Parini from the Middlebury English department. The twenty-three member company collaboratively developed two new plays and an adaptation of a third. Each play was given a cast which then worked with a director and the writer on refining the script.

In respect to the serious-minded theater student with intentions to pursue a career in professional theater, the course provided several rare and exceptional opportunities. In recent years, play development programs have become as essential to many theater's operations as the complete mainstage productions. Literary offices which solicit and evaluate new works have sprung up in theaters across the country, and the "reading" and "staged reading" have taken center stage. To work in many theaters today means to be a part of the "developmental process" of new plays which may never see full production.

College theater doesn't have to be adventurous, and I appreciate that. It was a real dicey project...This is a good example of the opportunity and advantages that can come out of going out on a limb.

Producer of the conference, Cheryl Faraone explains, "One thing students don't learn in an academic setting is how involved and participatory actors can be [in rehearsal of a play]." As a result of the organization of the conference paralleling similar professional programs, most notably the Eugene O'Neill Playwrights Conference, students were looked to and relied on for their input into the process. This involvement and interaction was further encouraged by the professional actors who were invited to partake in the conference. Directors Richard Romagnoli and Douglas Sprigg both felt that the student's energy level and degree of commitment to the work was clearly raised as a result of working with professionals.

The reactions of the students show that this was clearly the case;"Everyone was treated the same, it wasn't like they were the real actors and we were the students. They all had lead roles...but I didn't feel they were more important." Another student member of the company adds, "There were always problems somewhere, like in a line, or something about my character that didn't really make sense, but [the director and/or the writer]would ask me 'what do you think?' and eventually I realized that I probably know this character better than anyone, including the writer. I've never felt that way about a part before."

In commenting on the parallels between the conference and the professional world, Director Sprigg said, "Everyone didn't always agree, and there were tensions at times, but that's all part of the collaborative process. That's probably good as much as it is bad."

Playwright of the conference's play *Liberation of Bird's Barbershop*, Dana Yeaton feels "[the department has really come up with a powerful idea. Combining professionals with students produced excellent work, and a very valuable teaching tool."Yeaton also praises the department on their willingness to take chances. "College theater doesn't have to take chances. They were adventurous, and I appreciate that. It was a real dicey project...This is a good example of the opportunity and advantages that can come out of going out on a limb."

The conference largely fulfilled its multi-faceted objectives. The program was largely funded through grants to the Potomac Theater Project, the theater that Romagnoli and Faraone operate during the summer in Washington, D.C. In addition to serving the student body, they had hoped that the conference would help them find new scripts to produce in their summer season. *Big Wolf*, by Harald Mueller, which was being adapted into English during the conference, is under consideration for the PTP. To most of those involved, the two other more immediate objectives seem to have been fulfilled as well. One of these being to expose a wide range of students, from senior to freshman and theater major to the inexperienced, to a collaborative creative experience which explores the process of creativity beyond the individual. Equally important was the simulation of a professional working atmosphere which would ideally take a bit of the mystery out of the world of "play development" which any aspiring theater professional will encounter. As Yeaton stated, "Students got as good of a course in theater as could be had-at all levels."

With respect to the future, while the theater department hopes that the conference will happen again, those involved realize that it is not possible to have it be a regular part of winter term. The time and dedication required prevent it from expanding beyond the month of January, and because four faculty members were involved, the variety of theater courses offered for January was greatly restricted. Although the conference has the potential to improve and expand, this might necessitate building momentum as an annual event. The future of the Middlebury Playwrights Conference is to be seen. In the meantime, other academic departments at Middlebury, and even at other colleges and universities can learn from this example of how career oriented education and liberal arts education can overlap without detriment to one another, and sometimes, even improve each another.

Vermont Happenings

Friday, February 26

-"The Gamesman" 6:30 & 9:30 Hepburn Zoo, tickets $1 at Wright Theater Box Office

-The Great Gatsby 7 & 9:45 p.m., Dana Aud., $2.50 or $1.50 w/I.D.

-Winter Carnival Ice Show, 7:30 p.m., Nelson Arena, $3 or $2 w/I.D.

-Matthew Crane & Daniel Sedia--Improvised Music, 8-10 p.m., Church St. Center, Burlington, info--863-0202

-Mummenschanz 8 p.m., $5-$18.50, Flynn Theater, Burlington

-Capercaillie--traditional and original Scottish music, 8 p.m., College St. Congregational Church, for info--849-6968

Saturday, February 27

-"The Gamesman", *The Great Gatsby*, Winter Carnival Ice Show, and *Mummenschanz* (for times & locations see Friday's listings.)

-NIna Wiener Dance Co., 8:15 p.m., Dibden Aud., Johnson State College, $10, info--635-7215

Sunday, February 28

-Exhibition Opening--Recent American Pastels, music by Snakemountain Bluegrass, Johnson Gallery, 5-7 p.m.

-Masters of the Folk Violin, Flynn Theater 7 p.m.

-play "Sweet Smell of Success", The Savoy Theater, Burlington, 3:30 p.m., $2.50 & $3.50

Monday, February 29

-Jon Gailmor, 8:30 p.m., James Moore Tavern, Bolton, VT

Wednesday, March 1

-Beginning of Burlington's Annual Women's Week, 6:30 opening of photo exhibit--"Women & Work", by Joan Knight info--878-3969

-poetry for pleasure: Pushkin Short Poems, 7:30 p.m., Church St. Center, $2, info--863-0202

Thursday, March 3

-Patrick Street-Champlain Valley Festival, Burlington City Hall

Ongoing Events

-March 1-March 31, Watercolor Images by Beth Rizzon Johnson, Metropolitan Art, Burlington City Hall

-sculpture by Cao Guanlong at the Isley Library

-photo exhibit in the Chateau Grand Salon

A Breath of Fresh Air on the French Horn

John Brainerd in Mead Chapel photo by Beth Lasell

By Deborah Hicks

Nothing compares to the ring of the French horn, expressive in the very timbre of its tone, a certain woody, earthy quality resonating through the yards of brass tubing. Mead Chapel was filled with the beautiful sound of the horn on Friday night during John Brainerd's recital.

The program began with music for four horns: a fanfare by Goller, Mendelssohn's "Hunter's Departure," and "La chasse" by Tscherepnine. The Middlebury College Horn Ensemble, consisting of Jeremy Braddock '91, Suzy Chambers '90, and Naoshi Kira '89, assisted Brainerd in this introductory display of the horn's full sound. The richness of the choir was compounded in that the three musicians sat in the balcony, behind the congregation, thus projecting the sound forward.

Beethoven's well-known "Sonata in F," opus 17, was next with Jennifer Doebler accompanying on the piano. The teamwork between Brainerd and Doebler was excellent, both musicians phrasing the piece with subtle musical nuances throughout. Dynamics, especially, were well-timed and superbly expressed.

The first half of the program ended with Schubert's "Auf dem Strom," opus 119, for soprano, Mary Kruger '89, horn and piano. Kruger's full-bodied soprano perfectly complimented the rich timbre of the horn, making for a piece round with tone. Kruger, with her unique musical sensitivity, added greatly to the competence of Brainerd and Doebler, whose parts mainly accompany the voice.

After intermission, Brainerd played two pieces written in the twentieth century. The first piece, "Parable VIII for Solo Horn," opus 120, by Vincent Persichetti (1915-), made use of a brassy mute, sliding notes and other interesting effects. The second piece, *Sonata for Horn and Piano* (1939), by Bernhard Heiden (1910-) was a happily pensive piece, almost cavorting in places. Both pieces were marked by occasional jazzy, ragtime undertones.

Overall, the recital was enjoyable. Jennifer Doebler's expert accompaniment on the piano throughout is especially noteworthy. Brainerd was remarkably calm from the very beginning, and although his attacks and intonation were not always accurate, his show of musicality and tone control well justified the standing ovation he received at the end.

Strings on a Sunday

The Polacca Trio photo by Tina Manville

By Jennifer Heck

Last Sunday at 4 p.m., the Polacca Trio, with guest artist Diana Fanning performed a concert as beautiful and spirited as the day itself. The trio consisted of David Gusakov, violin, Hilary Hatch, violin and viola, and Bonnie Thurber Klimowski, cello, all of whom are also members of the Vermont Symphony Orchestra. The first work, the "Serenade III" for two violins and cello was composed by Mozart in the years 1783-5. These were some of his "happiest" years (as quoted by Klimoswki preceeding the performance) which was clearly reflected in the lighthearted tone of the music. A sweet, rolling melody was established in the first movement (Allegro) which led into the bouncy, dancelike Minuett (Trio). The Adagio movement floated to another Minuett, joyful and upbeat. The piece ended with a happy, dancelike, and very fast Rondo (Allegro assai).

The second piece was the "Trio in E Flat Major" for two violins and cello Op. 1, No.3, by G. P. Telemann. The first movement (Affettuoso) established a light melody and rolling rhythm, which were followed by an uplifting, upbeat Vivace (Allegretto) and melancholy Grave movement. A joyful, intense, but sweet Allegro concluded the piece. Interestingly, although equally as lively in tempo, the piece by Telemann had a darker, more romantic tone than did the later "Serenade" by Mozart.

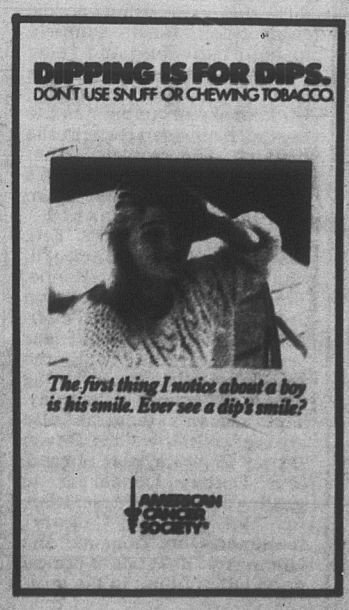
The second half of the concert consisted of Gabriel Faure's dramatic and intense "Quartet in C Minor" for piano, violin, viola, and cello. Although the first movement of the piece, the Allegro, began in a jaunty, rolling manner, it ended softly, like a lullaby. The Scherzo (Allegro Vivo) was a joy to listen to (as it is to play, as Fanning commented prior to the performance). The instruments skipped along mischievously; interjecting this piece with high spirited and beautiful movement.

The melodious unity of instrumental sounds made this third movement, Adagio, particularly beautiful. Crescendos swelled, and the violin sang, creating a lovely and emotional mood. The piece concluded with an incredible Allegro molto movement. The music began to build immediately, alerting the listener that something incredible was about to happen. It then pushed forward to an intensity so great that it seemed impossible for the performers to get any more sound from their instruments. But the sound continued and so quickly did the notes fly by and so great was the sound that I found myself struggling to catch my breath until the piece ended in a cascade of sound and notes falling into the audience. What an enjoyable and exciting end to a beautiful afternoon!

Pastels

(continued from page 10)

Memorial Gallery states, "This is a rare and very special opportunity. Certainly this is the first time an exhibition of such important work in pastel has been seen in Vermont. Also, Jim Butler, a painter who uses pastel in his own work, provides an intimate understanding of the complexities of the medium." Butler is scheduled to give two talks in the gallery at 4:15 p.m. on Thursday, March 3 and Sunday, March 6, which are sure to provide an insider's view to the nature of pastel. The exhibit itself will remain until May 1st and gallery hours are from 12-5 p.m. daily. RECENT AMERICAN PASTELS is an exciting exhibition of first-rate art, right here at Middlebury. No one should miss this great showing.


DIPPING IS FOR DIPS.
DON'T USE SNUFF OR CHEWING TOBACCO.
The first thing I notice about a boy is his smile. Ever see a dip's smile?
AMERICAN CANCER SOCIETY

SPORTS

ABC's Olympic Fiasco

By Tim O'Shea

On the whole, these XV Winter Olympic Games have not been the most positive experience for us Americans. Our athletes have struggled, to say the least, and we shall not go home with any more than a handful of medals. We have been outdistanced, outskated, and outskied by the other nations, whose athletes seem to have emerged from the womb with skis, sticks, and skates in hand.

For most, if not all of us, the only parts we see of these games have come from the television. Every night for the past two and one-half weeks we have watched what the American Broadcasting Company has chosen to show us. We have been, in a sense, at the mercy of the network because few options exist otherwise. If we want to watch the Olympics, we must watch ABC, and I for one have felt the network's coverage of the Winter Games has been both inconsistent, as well as in bad taste at times.

First, the network's coverage of the U.S. hockey team's games left me wondering who the announcers were getting their paychecks from — the ultra-patriotic network itself, or from the advertising agencies that ran commercials during the contests. I stared in amazement during the U.S.-Czech game as ABC did a brilliant job of missing two of the U.S.' three goals in the first period. Instead of seeing Cory Millen feed Craig Janney for a goal, ABC treated me to a minute-long ad about AT&T that looked like it had been filmed by an inebriated six-year old. Then, after showing the replay and a few more minutes of action, the network cut to another ad and thus missed the third U.S. goal. I might as well have waited for the highlights on the 11:00 p.m. news. At least then I could have seen the goals and avoided the commercials.

In addition, some of the commentating by the ABC announcers rivaled Joe Theismann for clarity, wit, and knowledge. Dick Button had a super word of advice when he reminded all of us that, "The ice is slippery and the skater must be careful out there." No, Dick, I thought ice is much like concrete, you moron. And then, Mr. Bob `eatty (Middlebury Alumnus, sadly enough) in that whining, pseudo-husky voice of his told everyone that, "skiing is an outside sport so you need snow to do it."Oh really, I thought Nakiska was covered with shaved coconut, Bob. Thanks for the clarification.

But the coup de grace came in an interview with speed skater Dan Jansen. The network proceeded to prod the skater in perhaps the worst moments of his life. Not only had Dan's sister passed away that morning, but he had just fallen trying to win a medal in an effort to gain some sort of solace from his personal tragedy. This "human interest" story was nothing short of an intrusion into the skater's personal life. ABC manipulated Jansen's grief for their own twisted purposes in the name of sympathy and consolation. It was an unfair, classless act.

The ABC network has had a reputation for being a champion in sports television. However, their coverage of these Olympic Games has been a fiasco, and we have missed out because of it.

U.S. Struggles

By Christopher Hiland

As I read the Times sports section on Sunday, I chanced upon an article written by Don LaVigne. LaVigne is a senior at Harvard. He postponed his senior year to try out for the US Olympic bobsledding team. He began training with the team last summer and traveled with them to Europe to participate in pre-Olympic competition. He worked hard for that spot but he lost it. The man who replaced him on the team was Willie Gault, wide receiver for the Chicago Bears.

LaVigne says in his article that, at first, he felt "lost and upset" but then became angry. Can we blame him? He cites the Olympic creed, "The most important thing in the Olympic Games is not to win but to take part, just as the most important thing in life is not the triumph but the struggle. The essential thing is not to have conquered but to have fought well."

There has been much discussion as to whether the United States government should support our Olympic teams. Judging from how our government has a tendency to really screw things up, I'm not so sure this is a good idea. Further consideration has been given to the notion that we should put professionals on our Olympic teams. Willie Gault can participate because he is a professional in another sport.

It is ironic that the Eastern-bloc countries are the ones who have adopted the Vince Lombardi attitude towards "amateur" sports. The United States has not fared well in these Olympics. The Mahres have retired. Bill Johnson didn't clean up his act and, contrary to what the people at ABC would have you believe, our hockey team is not playing "explosive" hockey. As Charlie Daniels said, "The eagle's been flyin' low."

Perhaps our teams are just having a bad year. The dog is down and we are kicking it. But I think the future will provide our country with some disturbing questions. Do we want to really kick butt? Are we willing to field professional athletes to do so? And if we are so adamant about sticking to the true spirit of the Olympics, why don't we support our teams financially? I don't propose salaries but it should not be up to Budweiser to build an Olympic training center. Granted, the economy isn't in great shape and we might have to scrape to find a couple of million for the teams, but as an American, I would be much more proud of a great hockey team than some missiles.

Mr. LaVigne has raised some issues that must not be ignored. As an amateur, he should hold priority over a professional when competing for an amateur program. The Eastern-bloc countries have chosen to compete their way. It is up to us to decide whether we want to play their way and, if not, how we can compete and win.

Basketball Eyes Playoffs

By Bruce Wimberly and Dave Goodrow

Are the Panthers going to the playoffs? The answer is still not in, but Middlebury has made a very strong case for itself. In the past week the men's basketball team showed that they deserve to be in the E.C.A.C. Division III playoffs. Playing three top notch teams, the Panthers came out with two thrilling victories and one tough loss.

The Norwich Cadets arrived at Middlebury with high hopes. They had won the first meeting between these teams, and were hoping for a sweep. Fortunately for Middlebury fans, their Panther team realized that a victory here was essential if they were to make the playofs. One player in particular who turned up the heat was senior John Humphrey. Being pushed, hacked, and generally roughed up during the game, Humphrey was still able to chalk up 32 points. Mike Gill and Rob Blanchard also showed playoff-like intensity as they aided in the Panthers 79-76 win.

As exciting as the Norwich game was, fans had seen nothing in comparison to what followed at Williams. The hearty fans who ventured to Williamstown got quite a reward. Knowing once again that playoff hopes lay within reach, the Panters did what they had to to pull out a thrilling victory.

Middlebury had incredibly won the game.

The Middlebury squad took Williamstown by storm as junior Pat McDonough dominated under the boards. Will Carey and Reid Smith were also pivotal in the Panthers' domination of Williams' big men. Humphrey had another outstanding game, as he poured in 32 points.

Sports fans, this was one heck of a game! Down by twelve with two minutes to go, the Panthers fought, clawed, and banged their way to an 83-82 last second victory over the Ephmen. Eight years ago, Al Michaels asked, "Do you believe in Miracles?" After watching this game, I do. Key substitutions by coach Russ Riley sparked this impressive victory. The never-say-die Panthers rallied back to within one on three pooint bombs by Dave Finley, Jeff Smith, and Humphrey, respectively. With the clock winding down and the fans on the edges of their seats, it all came down to free throws, and Williams did not make a single one. As the clock ticked down, the Ephmen missed the front ends of three one-and-one freethrow attempts. Then, with only one second remaining, Parker Ward stuck a 15 footer, and Middlebury had incredibly won the game.

McDonough summed the game up nicely when he looked into the Williams' crowd and said, "We dropped the bomb on you again, baby!" It was perhaps the sweetest win of all for the Panthers in this highly successful campaign.

Still feeling the highs from the Williams win, the Panthers travelled down to meet highly ranked Amherst. Tired both emotionally and physically, Middlebury came up on the short end of a 85-77 score. Humphrey had 35 points to lead the Panthers, and Mike Gill and Jeff Smith also had impressive games. It was not enough, though, as Amherst proved to be too tough.

Following his week of exceptional play (99 points in the three games), Humphrey gained a great reward. He was named to play in the Hall of Fame Game on April 10th in Springfield, Massachusettes. The game will pit the New England division I all-stars against the combined division II and III stars. Humphrey was one of only three division III players to be named to the team.

The Panthers will finish up the regular season at home against New England College on Friday at 4:00 p.m. Playoffs are still very much a possibility, so come down and support the team!

Men's Hockey Hammers N.E.C.

By Mike Rankin

Last Saturday, the Panther skaters ended their 1987-88 home schedule with a lot of scoring, a little scrapping, and no strain. In doing so, they produced something that has been rare around these parts, a genuine laugher. It made for a fun evening for the departing Seniors, and also for freshman Tom Humphreys, who added to his lead in team scoring with a hat trick.

The first period was all Middlebury, as the Panthers put five unanswered goals on the scoreboard. This reduced the rest of the game to forty minutes of debate on an issue which had already been settled.

Midd drew first blood when Gerry Dineen sped a nice wristshot past New England goalie John Byrne at the 2:20 mark. For the entire first period, New England's defense was ragged, leaving goalie Byrne on his own. (But with a nickname like the Pilgrims who'd expect much of a checking game?) The visitors just weren't hitting, and it showed when Jon Honney easily picked up a rebound and stuffed it in to make it 2-0. Middlebury played more confidently and aggressively than they have all season, and with good reason; N.E. brought a 7-17 record to the game.

The Panthers pushed their lead to 3-0 when Jamie Noll made a nice rush, deked, and flipped in his fourteenth goal of the season. Tom Humphreys chipped in Midd's fourth goal at the 17:17 mark when Byrne totally misplayed the puck, letting it squirt between him and the post. Humphreys added another just before the end of the first, skating in almost unmolested, and stuffing the puck past Byrne. Who says hockey's a hard game? Midd could do no wrong, and after toughing it out all season these guys deserved a laugher.

The second period was understandably a come down from the first. When you outshoot your opponent 19-8 and take a five goal lead into the locker room, there's nowhere to go but down. Mostly, the Panthers just concentrated on protecting their huge lead, and had little difficulty doing it. Both defenses took the period off, giving up a total of eight goals. However, New England needed a two man advantage to break their scoring drought. But if they were entertaining any thoughts of actually making this thing a game, they were rudely corrected only three seconds later when Mickey Kelly took the puck from a face off and put it past replacement goalie Mike Worth.

After this, the Panthers seemed to fall victim to a let down, which is hardly surprising when a team is ahead 6-1. No one was worried when Bill Ware let a slow wristshot get by him. Before anyone had time to nitpick the Panthers were back on the scoreboard (this time it took all of twenty seconds) with a goal by Tim Pratt.

Still, the Pilgrims didn't throw in the towel (God knows why) and scored less than a minute later to make it 7-3. There was just something about a five goal lead that Midd found appealing, though, and Dave McKenna took his turn at making a New England goalie look silly at 10:27, making the score 8-3. The teams traded goals again five minutes later (Mickey Kelly for Midd), and evened up the scoring in the period at four goals apiece.

All that was left for the Panthers to do in the third period was try to set up a hat trick for Kelly or Humphreys. It didn't take long as Humphreys registered his third goal 2:46 into the period. Predictably, New England came back with a quickie, fifty seconds later and it was 10-5.

About midway through the final period, New England began to display some of the strength that might have helped them at the beginning of the game, but after Joey Elias put on a fantastic rush extending the Panthers' lead to six goals, New England let their frustration show. There were a few short-lived scuffles, and eventually double penalties were assessed to the Pilgrims, leaving them two men short. Team captain Colin Ives took advantage of the situation, picking up a loose puck and firing home a slapshot for the final score 12-5.

Sure, it wasn't picture perfect hockey, but it was a lot of fun, and it was a much deserved treat for Bill Beany and his players.

Skiers Hope For Successful Carnival

By College News Service

Do you remember why Winter Carnival originated? You might think it started to allow students a three day weekend filled with activities such as Night Club, broomball, snow sculptures and a big ball. All these are a big part of Middlebury's Carnival, but the activity that everything else centers around is the ski racing. While Middlebury usually competes with Division III schools, it moves up to Division I for skiing. This means you will have the chance to watch some of the best skiers in the country attempt to qualify for the NCAA Chamionships, which will also be held here in Middlebury this March.

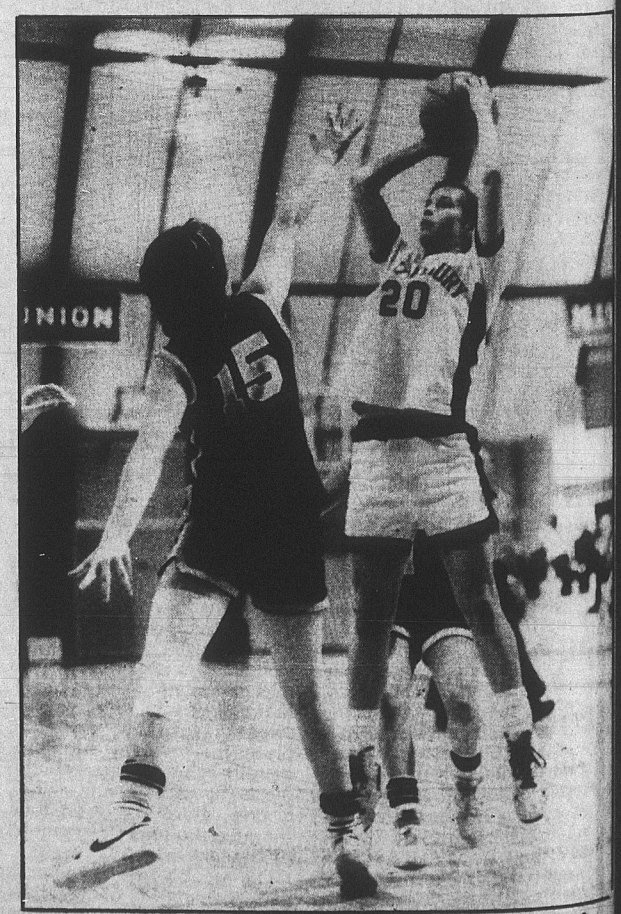
In the exhausting nordic competition, racers compete in both individual and relay events. With Terry Aldrich and Patty Ross coaching, Middlebury arguably has the best all-American team in the country. The problem is that St. Lawrence and UVM's European racers make them virtually unstoppable. However, with juniors Erik Vigsnes, Simon Shepard, John Ogden, Will Beebe, Tony Slaton and freshmen John Cooley and Rob Pederson all capable of results near the top of the field, the possiblity exists for some big upsets, especially in the relay. The women's team is also strong. While we lost Devon Daney to junior year abroad, and Dorcas Denhartog to graduation (she is now skiing for the U.S. in Calgary), freshmen Jen Douglas and Carrie McCusker have done a good job of filling in the gap. With Sue Church in the lead, you can also look to Elise Gallerani and Carla Barker for consistently strong finishes.

In the alpine events skiers compete in both slalom and giant slalom. This year we have two new coaches, Bart Bradford and Tom "Darby" Buchanan, who are bringing some new energy to the team. The men's team has a great deal of depth and talent. Last year five men went to NCAA's and they are all still skiing for Middlebury along with the valuable addition of Freshman Devin O'Neill. Senior Rob MacLeod has several wins from past carnivals, most recently at Dartmouth last Saturday. Seniors Pat Callahan, Ebbe Altberg, juniors John Carlucci-Taylor, and sophomores John DeMatte and Lowry Sullivan will all be fighting for a chance to be part of the team.

Perhaps the strongest link is the women's alpine team. All-Americans Claudia Stern and Ingrid Punderson already have wins at earlier carnivals and are perennial favorites, along with freshman Heather Flood. Add to this the two K-Cara's (Oliver and Walther) and either Kirsten Yaw or Liz Hinckley and you have one of the strongest teams around.

Although the skiers appear to be oblivious to their surroundings because they are pushing themselves so hard, there is no denying the fact that strong cheering gives them an edge...so be sure to get out there Friday and Saturday to show your support while also watching some amazing athletes in this exciting sport.

Hagberg goes for two



Ingrid Hagberg hits a jump shot over Castleton State defender in Middlebury's Tuesday night victory. *photo by Tim Battista*

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Legends of the N.H.L.

By Trey Young

At last we shall answer the question, "who is the greatest hockey player of all time?" Then again, maybe we won't. To the delight of my Bostonian friends — and Ned, too — Bobby Orr is in the running. I won't say for sure who the greatest was (or is), because I'm graduating soon and just don't have the time to finish the argument. However, I will give my assessment of the legends of the game and with the help of Kevin Smith I will choose an All-time All-Star team.

How can we even compare the greats of the game? They all have such different styles, and each is the best in his own way. Therefore, I will rate the players according to their style of play.

We will start with the defensemen so we can leave the best for last. There have been two distinct eras represented in the history of professional hockey. In the old days, it was defense and low scoring games, where contact provided the excitement. In the modern era we have looked for skating and goal production to provide our excitement. In the defensive era of professional hockey my vote goes to Doug Harvey as the best defenseman. Doug Harvey was one of the original stars of the Montreal Canadiens. Many hockey old-timers will argue with you til death that Doug Harvey is the best defensemen of all time. I give him the best defensive defensemen award.

Robert Gordon Orr of the Boston Bruins was the man that single-handedly revolutionized ice hockey.

As the movie *Slapshot* said it best, "Old time hockey. Yeah, like Eddie Shore." Eddie was the epitomy of the old-time hockey. Shore played the game as tough and as long as anyone. He played hurt and he played to win. In the tradition of Doug Harvey, Eddie Shore was second best.

For all of my Boston friends and to you Ned, read this and save it, because this is the last time that I will ever say this. One Robert Gordon Orr of the Boston Bruins was the man that single-handedly revolutionized ice hockey. He ushered in the era of skilled skating and goal scoring. He rewrote the record books as far as scoring by defensemen was concerned, and created an excitement about the sport that had never been seen before. He carried the Boston Bruins for years. Eventually the weight became too much for his knees, though, and his incredible career was cut short. However, Bobby Orr was the greatest offensive defenseman of all time and one of the greatest all-round players in professional ice hockey history.

The best defensemen of the 1980s are Ray Borque and Paul Coffey. Together they form one Bobby Orr. Coffey broke his single season scoring record, but that was merely a small part of Orr's greatness. Coffey skates as well as the great Orr,that is obvious. Ray Borque on the other hand, shoots like a cannon as Orr did. Both Coffey and Borque rush the puck well and score goals. But alas, they are a long way from equalling the accomplishments of Bobby Orr.

As far as players with limited skills who still produced are concerned, we must turn to Phil Esposito and Jean Beliveau. Jean Beliveau was a play-maker in the early days of the Canadiens. He was smooth and gentlemanly and was known for his finesse in an era of contact play. He survived the rough days as a finesse player and produced statistics that took decades to be surpassed. In this same category we must rate Phil Esposito as the better of the two. "Espo" was the prototypical goal-scorer. He parked his large body in front of the net, and slammed home goals any way that he could get them. Esposito held the single-season scoring records until "you know who" showed up and changed the standards for greatness.

Now on to the well-rounded superstars. Frank Mahovolich of the Toronto Maple Leafs was one of the greatest all-round hockey players ever to participate in the National Hockey League. He could score with the best of them and still made it back to the defensive zone to do his part. Mahovolich was one of the original tough guy, goal scoring superstars, and it is for that reason that he makes my legends of hockey list.

In my mind there is no question as to who the best two way hockey player of all time was. I believe it was Gordie Howe. Howe could fight, play defense, and score like no one else. His longevity proved his mental and physical toughness, and his records speak for themselves. What else can be said about the great Gordie Howe?

There have been scores of flashy wingers that have come and gone in the NHL, but in my opinion the best have been Rocket Richard, Bobby Hull, and Guy LaFleur. Rocket was the first and the greatest of the Canadiens' stars. Richard was also the first player in NHL history to break the 50 goal barrier. For years the arguments raged over who was the better scorer, Howe or Richard? Richard was the first legitimate goal scorer in professional hockey. In the same vain came Bobby Hull of the Chicago Black Hawks who was renowned for his thundering slapshop that always found its mark. The "Golden Jet" could skate as well as anyone has ever been able to, and in addition to this he led his team to a Stanley Cup Championship.

Guy Lafleur, much like Bobby Hull, was the greatest skater of his era and also led his team to numerous Stanley Cup Championships. He was as prolific a goal scorer as the league has ever seen, and he was a wonder to watch. If excitement is your goal, then these are my choices as the three most exciting players in the history of the NHL.

Where forwards are concerned, one must be original, smart and talented to be considered great. In my opinion the two players that best fit this description are Marcel Dionne and the "Great One" Wayne Gretzky. Marcel Dionne is a threat to score a goal every time he crosses center ice with the puck. He skates like the wind, he shoots well, and is imaginative. You never really know what he will do next. He has carried teams from Detroit to Los Angeles to New York and he is still going strong.

Statistically and arguably the greatest hockey player of all time is Wayne Gretzky. He is not the most skilled player in the NHL by any means, but this man possesses imagination that is unequaled and never will be. He is a master of doing the unexpected and making it work. He has shattered virtually every record in the NHL, and is destined to break the last few before he retires. He is the new King for our All-Time All-Star Team.

Howe could fight, play defense and score like no one else.

Now we're off to the category of the players that problably work the hardest, and get the least amount of credit. The scrappers are the guys that win games and vitually go unnoticed. My three favorite scrappers also happed to be three of the best players in the history of the NHL. These are the guys that score goals and cause trouble at the same time. They fear no one. Boom Boom Geoffrion was the earliest of the scrappers. Boom Boom got his nickname from the post-practice shooting drills that he did alone to improve his shot. This work eventually turned Boom Boom into a 50 goal scorer. The epitomy of the scrapper.

Stan Mikita was next in line. Stan looked for every advantage he could get and is remembered for discovering the benefits of the curved stick. Stan was consistently the leading scorer for the Chicago Black Hawks during their Stanley Cup heydays. Bobby Clarke is the most remarkable of the legendary scrappers. Bobby was of limited ability, yet through hard work and dedication Bobby became a tremendous goal-scorer, as well as the captain of the Stanley Cup Champion Philadelphia Flyers. These accomplishments came despite the fact that he was suffering from diabetes. Bobby Clarke was truly and inspiration to hockey players of all levels around the world. Bobby Clarke proved to everyone what it meant to be a hockey legend!

N.B.A. Update: Lakers are the Team to Beat

By Jeff Granatino

Although most teams have fewer than 30 regular season games to go, I'd like to present my midyear report on the goings on within the N.B.A.. I'll let you know which teams are rolling, which players are hot, and who, if anybody, will dethrone the L.A. Lakers. Please keep in mind I am fighting an extreme bias for one unnamed N.B.A. team, but I will try not to let my emotions interfere with journalistic objectivity.

The L.A. Lakers are on a serious roll. They are playing a lot like a team who could repeat as champions for the first time since the Celtics did it in 1968 and 69. As of Monday they are 42-9, leaving their nearest division rivals the Trailblazers in the dust 12 games back. Their nearest competitor in the Western Conference, Dallas, is 8 and one-half games behind the Lakers, and their nearest rival in the entire league, the Celtics, are 6 and one-half games back. In the last two Sundays they have defeated the Celtics by 9, and the explosive Detroit Pistons by 7.

This fantastic season is by no means a fluke for the Lakers. They have one of the best starting five in the league and have two tremendous bench players in Mychal Thompson and defensive standout Michael Cooper. They have taken on the best in both conferences and have come out on top. One key reason for their success has been that they have not had any serious injuries to date. Cooper did suffer an ankle sprain Sunday, so we'll have to wait and see how that affects the team. They have also had a career year out of guard Byron Scott, who is finally hitting consistently from the outside. Barring some natural catastrophe, the Lakers will be the team everyone will be looking up to come playoff time.

This fantastic season is by no means a fluke for the Lakers.

As for the rest of the N.B.A., the oft-maligned Boston Celtics hold a firm grip on the Eastern Conference. After some early season personnel problems, the Celtics have a 13 game lead on their nearest divisional foes, the Charles Barkley led Phiadelphia 76'ers. They also hold a three game lead over the Atlanta Hawks for best conference record. Don't be so sure to bet on a Lakers-Celtics final however. The Celtics are once again weak in frontcourt reserves and have not been able to find a guard combo to effectively spell the aging Dennis Johnson and Danny Ainge. Larry Bird is having his finest season in the N.B.A. (if you can imagine that), and if it weren't for a supernatural, flying wonder from Chicago, Bird would be a lock for his 4th M.V.P.. One man, or one starting five cannot win a championship, though, and unless the Celts do something by the trade deadline (Thursday), there won't be a 17th championship banner hanging from the rafters in the Garden.

The entire Central Division has immersed itself in a knock down, drag out fight, with only 5 and one-half games separating the first and last place teams. The Hawks and Pistons have been the two top guns for the majority of the season, and I would have to say the division winner will be one of these two. Although a half-game back as of Monday, I feel the Pistons are going to take it.

The entire team thinks a pass is something you make at a woman.

They are led by the second best point guard in the league, Isiah Thomas, and they have a very intimidating front court. The have earned the tag of bullies, but I feel it will help them in the long run. Teams are not thinking about what they are supposed to do, because they are worried about being decapitated. They also have a team that can score a lot of points and are close to unbeatable in front of their home crowd.

There is only one reason why I discard the Hawks. They do not know how to pass the ball. They have compiled the best 12 athletes in the N.B.A., but besides Doc Rivers, the entire team thinks a pass is something you make at a woman. Dominique Wilkins is a great scorer, but he and the rest of the frontcourt would rather disembowel their mother than pass the ball to one another. They'll learn once again that it takes an unselfish, team oriented offense to win a championship.

The rest of the division consists of very capable teams who are capable of upsetting any of the big teams. In Chicago, Air Jordan has been flying on another plane all year. As much as it hurts to say, he is the M.V.P. of the N.B.A. this year. Without him, the Bulls would be lucky to have 15 wins. Instead, they now have a 30-22 record.

Utah is very tough at home, but have a very tought time on the road.

In the Midwest the league is up for grabs between four teams, Dallas, Houston, Denver and Utah. Dallas and Houston have the two best teams in the division, and the Rockets are starting to play like their Conference championship season of 1986. They gained two very good players in Joe Barry Carroll and Sleepy Floyd. Denver has also been playing well, and with the outstanding play of Michael Adams they were able to upset the Lakers two weeks ago. Utah is very tough at home, but has had a very tough time on the road. Karl Malone is having a tremendous year, but Utah is a few quality players away from serious contention. I see Houston as a serious dark horse threat to the Lakers, and if Carroll can play up to his coaches' high expectations, they could make into the finals.

In the West, Portland and Seattle are only fighting for playoff position. Portland is being led by the resurgent Bobby Duckworth, who is filling in for all-star center Steve Johnson. Seattle, last years Cinderella team, has come back to reality. With only a mediocre pivot man, they have had to rely on the trio of Dale Ellis, Xavier McDaniel and Tom Chambers. This is no magical trio, however, and can only do limited damage at best once in the playoffs.

I feel there will be only four real threats to the Lakers, and three of them play in the Eastern Conference. The divisional leaders going into the playoffs will be Boston, Detroit, Houston, and the Lakers. Michael Jordan will win the M.V.P.. Mark Jackson, a passing wonder, will win the Rookie of the Year, and Michael Cooper will win the Sixth Player Award. Pat Riley will finally win Coach of the Year, and as for who will win it all — you'll have to wait for my playoff extravaganza in early April.

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Steps toward racial assimilation

A racial harassment incident this past fall between a black and a white roommate loosed a resavoir of discontentment among minority students tired of dealing with such episodes silently. Motivated by a strong desire to establish an atmosphere in which racial harassment would clearly not be tolerated, the Black Student Union demanded that the College adopt a racial harassment policy. The policy was modified and added to the handbook a week ago. Having a racial harassment statement is an important step in creating an environment that does not tolerate overt or subtle discrimination.

A policy, however, can remain a largely theoretical item if it is not often called into use. We hope this will be the case with the racial harassment policy. It's encouraging, therefore, to see that the College has hired a black counselor for those students who perhaps don't suffer from blatant harassment, but are plagued by issues that stem from being black in a predominantly white community. Since admissions is working to increase enrollment of minority students, the only responsible thing to do is to also provide an environment in which they feel comfortable.

There's no doubt that we should work toward an environment in which *all* students are comfortable to be a part of. But this is not cause to avoid the fact that being black in America carries a wholly different set of stigmas than does being any other minority. It is commendable that the College has responded to demands of the BSU and the Minority Workshop with two complementary, concrete systems — the racial harassment policy and a minority counselor.

Middlebury has long been accused of being lackadaisical about getting involved in issues and solving problems. Hopefully the Administrations efforts this year to integrate minority students comfortably within the student body will not be rendered useless through student apathy. Once structures are established to blend diverse cultural elements within a society, it is up to its inhabitants to flesh out the skeleton by continually working to make the structures successful and useful.

The Administration has provided the means through which we should be reminded that minorities have to blend into the greater picture without being overrun and forgotten. It is up to the students now to see to it that this happens.

OPINIONS

Letters to the Editor

A unified staff must negotiate with the College, not the union

To the Editor:

As we now all have heard the College community is facing the question of whether to unionize or not. But is this the real point we all are looking at? Is the question solely, how should the staff be represented? Aren't we forgetting what started this whole campaign?— the concerns and the complaints of employees and how the administration was attending to these. So isn't the basic point here the welfare of the employees and the attitude of the College Administration toward the complaints of the employees?

Those few who took it upon themselves to contact SEIU Local 200-D should have their intentions applauded, but their methods chastised. They are trying to take our welfare into their own hands without asking if this is really what we want. This was not right. The idea to call in the Union should have been brought before us all so that all options, besides the union, could have been researched and discussed before we became entrapped in this tangle of legalese.

Because our backs have been pinned to the wall with the Union issue, we have lost the ability to search further for an answer that will take care of us all. The major problem is said to be that the College Administration drags its feet too long in dealing with employee's concerns. This may be true. Maybe they have brought some of this upon themselves. But, do you think by voting in a Union, sitting down at a contract negotiating table, and putting down all the issues, that the College will smile and say, "No Problem, You Can Have Everything?" Let's be realistic about this! It is called **negotiation**, give and take, we ask for something and they ask for something, we give up something and they give up something. The question is, "What do we give back so that we can take?" To get to where we want to be could take many years. Contracts are usually for three or four years so how many contracts will it take to get there? One, two, or three? That is: three, six, or nine years? That, too, is a long time to wait.

It has been said that the staff council, even with a constitution, will not be effective and will not be taken seriously. This, also, may be true. But, the staff council is contained within the campus, no outsiders, and no one looking over our shoulders. If the council is not working out, then we can easily try another approach. The word "union" does mean coming together for a common cause, but it does not say we have to pay for it. If we come together and do it ourselves, we will not have to give up our hard earned money for dues.

So how do we address the real problem? Not an easy question to answer. But, if we do it as a family, together, and in the same direction, the administration will hear. All of us and all of them, working together. Not just a little complaint or threat, but a continuing dialogue. So let's put the bickering behind us, bring the togetherness back, and do something of which we all can be proud.

David Condon, Data Processing

Verbal Vicissitudes

To the Editor:

The to-be-or-not-to-be debate over the winter term has been going on for almost two decades and has to be the most tedious "academic" discussion on record here, and at Middlebury that is really saying something. But that issue is not what really gets to me in Provost Peterson's article, "Pull the Plug on Winter Term." What gets to me is his analogy, a medical metaphor which he seems to be quite self-pleased in having rather tortuously preserved throughout his piece.

One remark I shall not let pass, "We simply didn't work hard enough to make Winter Term what it was meant to be." Could the Provost for once be persuaded to speak for himself? But that point aside, the phrase, "Let's pull the plug, let the old friend die" speaks of an insensitivity or mindlessness or both which should not pass unobserved. I suspect the hardest single decision any of us are likely to face in life is this one— to have to decide to let a mother, a brother or sister, or a father go. To use this analogy in discussing the termination of winter term is not simply unintelligent but very scary, truly frightening in its implications. But perhaps we are to expect nothing more nor less from a segment of the old chapel administration also known as the retromingent anencephalics of foggy bottom.

Robert W. Hill, Jr.
Professor of English

Mindless Ramblings

To the Editor:

This letter is in regard to the abominable waste of space that scars each issue of your publication. I am referring, of course, to the "Mindless Ramblings" column. First of all, the author of this column seems to be confused about his own name. One week it is Eric A. Winick, the next it's E.A. Winick, and the next it's E. Alan Winick. Mr. Winick seems to feel that by initializing his name he might actually be confused with being a real writer. It's no use, Eric, we are all on to your pretensions.

Just before I used the *Features* page to clean out my cats' kitty litter, my masochistic nature took hold of me and I found myself peering at Mr. Winick's article. The title of the last installment, *Winick Irritated*, was painfully ironic and his replies to his letters were characteristically pompous and devoid of wit or humor, despite his tireless efforts. *Mindless Ramblings* is the most irritating thing I've ever read and I am not alone in this opinion. Everyone that I have talked to in Middlebury has expressed their dislike for Mr. Winick's column. It is a pointless exercise in self-indulgence which belongs in a psychology text book as a case study of egomania, not as a regular column in a newspaper. Mr. Winick, we do not want to read about your trivial problems and if you think you are some kind of spokesman for today's generation or keen observer of life, as it appears you do, think again.

Max W. Gershwein
M. William Gershwein
M. W. Gershwein

Bilious Yawpings

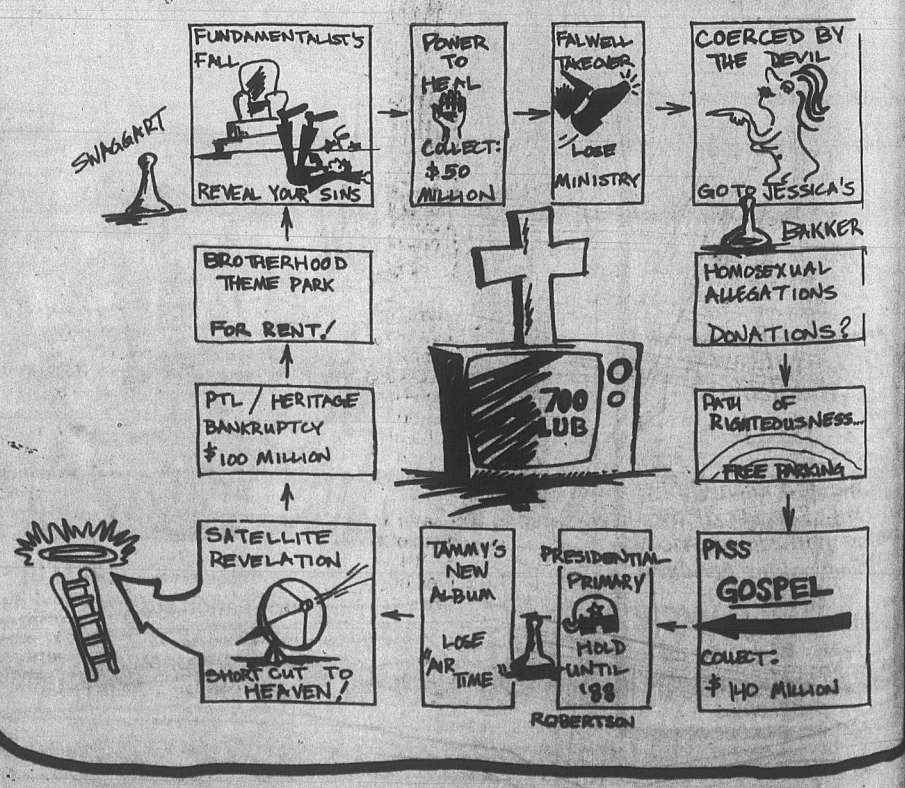
Seth Richardson and Denny Taylor

Another disaster wreaks havoc throughout the Assemblies of God churches and other organizations; Jimmy Swaggart has sinned against God and his family. Suspended from his ministry, Swaggart finds his TV spot cancelled by its major carrier, cutting off a majority of his annual intake of a cool $140M. Far afield, Robertson points at Bush and cries foul and suddenly, Jim Bakker's parents are fired from their jobs as "greeters" at the Heritage U.S.A Park. What the hell is going on?

Swaggart's Fall sets off the difference between televangelism hi-jinx and the decidedly non-comic advent of Fundamentalism politics as it has come to fruition in 1988. The fact is that, whether or not you consider important the late great spate of hate that has blossomed across the Southern Buckle of the Bible Belt, Bakker and Swaggart and their ilk have their follies cordoned off. True, their method and vigor in acquiring moolah may be suspicious, their hell-and-high-water rhetoric offensive and their TV suits too slick. But if their ministries self-destruct, it's pretty much their problem— not ours. What's more, their religious beliefs aren't really any of our business. Pat Robertson, however, is more than mere Keystone Kops Fundamentalism.

The idealogues that believe in the Second Coming in this lifetime, with a dominion-theory that places the destruction of Russia with the fire of God at the head of its agenda, along wih the crushing of secular humanism, f'rinstance, have raised almost twenty times what the Rev. Jesse Jackson has for Super Tuesday spending, and half again what Bush has spent.

Underneath it all, however, Robertson is in almost ten times the debt Bush is in, and, as we all "know," he still can't win. But the tide of his influence, one that advocates mental cauterization at home and apocalypse-now aggression abroad, is too dangerous to ignore by acknowledging his inability to win. You can easily help keep Robertson out of the Oval Office and in the pulpit by participating in your state's primaries. And don't let Swaggart make you think it's all farce and games.



ASIDES

Pink and Green atrocities

Stand fast, literary lemmings! Don't succumb to the latest atrocity engineered by the cretins in our nation's publishing houses. We're talking about the redesign of those once-discreet novel covers, a process with all the moral uprightness of movie colorization. Everything's been Miami-Viced, all pink, green and purple.

T.S. Eliot peers out at you from the cover of "The Wasteland" surrounded by a pastel green background highlighted by lavender bars. Messr. Eliot would have swallowed his walking cane backwards before wearing lavender.

This latest monstrosity seems to be the outgrowth of "yup-fiction," those modern classics" clotting bookstore shelves with woeful tales of cocaine and confused sexuality. To get them out of the stores and onto the art-deco shelves of the readers, all sorts of "pretty" cover treatments have evolved.

Whatever happened to the charm of fraying leather covers on books rotting away in stolen milk crates?

Prohibition's in your own backyard

Can't help but notice the sundry carnival promotion posters sprinkled across campus. Also can't help but notice (and wonder about) the illicit activities they seem to depict. Our innocent eyes perceive delinquent activities such as — gasp! — smoking, as well as drinking of bootleg liquor, even a man lighting a woman's cigarette. So it was in the 20's, but who's really behind this? Virginia Slims?

The whole concept of "prohibition" strikes us as painfully ironic. Not only has smoking been restricted to a 4'x4' patch of soil behind the SDU's, almost half the campus is not of legal drinking age. No stills spotted so far, but your local speakeasy is a close as a locked dormitory door.

Not to be theme-bashing, but perhaps "a little revolution now and then" should be more "now" than "then."

Education is the key to Civil Rights

Minority progress depends on strong high school opportunities

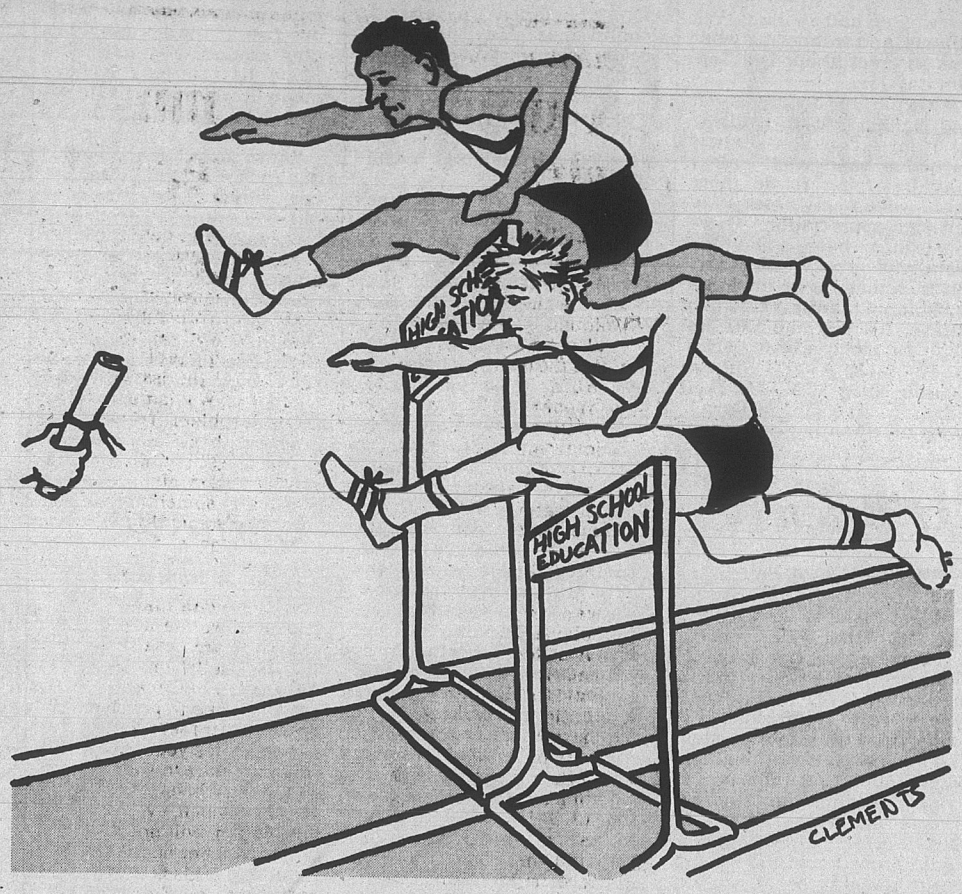
By William J. Bennett
Secretary of Education

Recently I addressed the annual meeting of the American Council on Education, where there was much talk about a crisis in minority, and especially black, enrollments in our colleges and universities. Blame was assigned liberally. It was argued that colleges and universities aren't doing enough to recruit and graduate minority students; that society as a whole has permitted the existence of an impoverished underclass; and that the Reagan Administration has allegedly cut student aid. The Council has appointed a 34-person commission, including former Presidents Ford and Carter, to study the problem. I'd like to bring some salient facts to bear on the discussion.

The facts are these: Minority enrollments in colleges and universities (including Asians, Hispanics, and blacks) are up 20 percent during the 1980s, to an all-time high of 2.34 million in 1986. Asian enrollments are up 50 percent in the 1980s, and Hispanics are up 58 percent. All of this has occurred during a period in which overall college enrollment has been virtually steady.

During this period, black enrollments have been steady as well. After rising steeply in the 1960s and 1970s they dipped slightly in the early 1980s, then rose after 1984. But if we include black enrollments in for-profit career schools, post-secondary black enrollment too stands at an all-time high. It is true that blacks' share of the total college population has declined slightly during the 1980s, but so has that of white students. The reason: increased attendance by Asians, Hispanics, and other minorities.

There is no disagreement over the goal of providing all students, including minorities, with opportunities to better themselves through higher education. You should be skeptical, however, of two false arguments for why minority enrollments are not higher.



Alleged student aid cuts are mentioned by some. In truth, there is no villain here. Federal aid awarded to students on the basis of financial need, principally grants and highly subsidized loans, has grown by 76 percent since 1980— or about twice the growth in the Consumer Price Index. The Administration will seek increases in student aid in next year's budget, including an increase in Pell grants to the most needy students. The American taxpayer has been generous and will continue to be generous in making college education available to all students, but increased student aid is not the key to increasing black and minority enrollments.

Nor is the principal solution a more aggressive recruiting effort by colleges and universities. I believe most institutions are now doing a conscientious job of recruiting. Increasingly, however, institutions— and particularly the best institutions— are aggressively competing against each other for minority high school graduates who have demonstrated, through grades and test scores, the ability to do college level work. For these students there are plenty of interested colleges.

The most serious underlying barrier to greater black college enrollment is the need to enlarge the pool of black students who have had the right preparation. This pool has been limited because too often we have not provided black students with the first-class academic elementary and secondary education they deserve. Indeed, in a way the overriding civil rights challenge for our time is this: to ensure responsible, serious education reform of elementary and secondary education, to promote equal intellectual opportunity for all our young people.

We have made great progress, yet we have reached an impasse from which it is necessary to look beyond the traditional civil rights agenda.

Students, all students, learn best when they are offered the best— clear standards of behavior, a curriculum that is rich and challenging, and vigorous teaching. I have seen this proved at extraordinary elementary and secondary schools in disadvantaged communities across the country, from Garfield High in Los Angeles to Garrison Elementary in The Bronx. To offer students anything less is to relegate them to a second-class intellectual and academic status.

But in addition to good teaching and a sound curriculum, important structural reforms of the education system are needed. Let me mention only four.

First, permit the alternative certification of teachers and principals. We have many excellent teachers and principals, but we need more. We can attract them by opening up the profession, by removing the regulatory barriers that exclude from the classroom all but those who have been education majors in college. Governor Thomas Kean has done this in New Jersey with great success— and with the unexpected benefit that alternative certification has raised the number of minority teachers in New Jersey significantly.

Second, demand accountability. Unfortunately, in most localities today there is a greater penalty for serving up a single rotten hamburger than for providing a rotten education to a class full of children. We must reward success and penalize failure. Give principals the authority and the autonomy to get results; make their jobs contingent upon success. Similarly, provide merit pay for teachers.

Third, insist upon assessment. We must devise more and better ways to measure the performance of schools and school districts. The Education Department has, for example, proposed expansion of one important measure of student performance, the National Assessment of Educational Progress. Without clear assessment, increased accountability is not possible.

Finally, increase choice. We need a system of public

(continued on page 16)

A PROPOS:

A year to remember

By Whitman Knapp

Most students here don't remember 1968. It was a remarkable year. Let's peer back in time and try to recreate what it was like to be at college then:

WRMC was playing the original "Sitting on the Dock of the Bay" by Otis Reading. The only Madonna involved in the music world was the Lady the Beatles sang about. Steppenwolf and Traffic (with a young Steve Winwood on vocals) were considered pretty "outrageous" (good). Twinks (geeks) permitted the Bee-Gees to break into the music scene and encouraged Jose Feliciano as he butchered the Doors' "Light My Fire."

A six pack of Coke would set you back sixty-five cents, a gallon of gas thirty-four pennies. A little foreign sports car, say an MG, cost $2,660; today's sporting job, a Toyota Celica, will set you back about twelve grand. "Hawaii Five-O" was the groovy new T.V. series, the grandfather of "Miami Vice." "Bra-burning" was in vogue, and Colorado led the U.S. in liberalizing abortion laws.

More ominous events were unfolding in 1968, however. Martin Luther King and Bobby Kennedy were murdered. Soviet Tanks prematurely fogged-over the Czechs' "Prague Spring." The Democratic National Convention in Chicago became a riotous forum around which Americans let out their anger and frustration. And, of course, there was Vietnam. The bloodbath had already consumed 16,000 young lives and would take precisely that number, again, in 1968. You and I anxiously waited, wondering if ours were among the draft numbers picked, if we would receive the telegram sending us away to the East.

Twenty years ago this month, the Tet (New Year) offensive shocked this nation into realizing that Vietnam was a war we were not winning.

On January 30th, 1968, Vietcong forces stormed the U.S. embassy in Saigon, the capital of South Vietnam. The damage they inflicted was severe, the casualties significant. Simultaneously, communist North Vietnamese forces attacked almost all the major population centers in South Vietnam— areas that the United States had presumed were safely under control.

Although taken by surprise, American and South Vietnamese troops were able to defeat the Communist offensive, which was supposed to create a popular revolt. Tet, although repulsed, showed America that it was battling an enemy far more tenacious than previously believed one that would eventually prevail over our technological and financial might.

"What the Hell is going on? I thought we were winning this war." Just back from Vietnam, an incredulous Walter Cronkite reflected a sentiment felt throughout the country. General Westmoreland, commander of American fighting forces, expressed unwavering optimism. Twenty years ago, today, the *New York Times* carried his opinion of the situation. The headline read: OUTLOOK ASSESSED BY WESTMORELAND. He Doubts Hanoi [the communists] Can Fight Long, But Asserts He Will Probably Need More Men.

Needless to say, Hanoi lasted long enough to win the war. Fifty-five thousand American men and women did not live to see the conclusion.

On the twentieth anniversary of the Tet offensive— perhaps the most crucial event of the war— we should think some about our involvement in Vietnam; remember the men and women who served their country there, those who died. Why were we there? How likely are we to lose, again, thousands of young people in a bloodbath for which they are ill-prepared?

Our memories, perhaps above all, will provide us with the prudence necessary to avoid the next Vietnam.

From a student in Paris

Paris-Dakar: more than just a road race

By Aniko Nakazawa

The French have devised a very spectacular way to commence the New Year! January 1 was the 10th anniversary of the Paris-Dakar road race, which directly links France to its ex-colonies Algeria and Senegal. 630 competitors driving various vehicles ranging from motorcycles, trucks, four wheel drive cars, ATV's, etc., zoomed by the starting line in Versailles, Paris, but less than half were to complete the 22 day race. The course covers 8,500 miles and about half is through sheer unforgiving desert. The sections are very long and challenging; therefore, each racer needs at least a small army of mechanics to help repair and clean the equipment each night. Not only is the race exhausting for the drivers but also for the equipment.

On Jan. 3, 630 racers crossed the Mediterranean Sea from Sete, France to the port of Algiers and descended from the ferries ready to challenge the desert. By the 5th of Jan. only 315 were left to tackle the dunes, rocks, and hills on their way to Dakar. Rapid elimination was so severe that it facilitated any future rescue missions— "it is easier to rescue an injured racer two days from the port than fifteen days into the desert," comments Huber Lasmier. The longest section was held on the 6th of Jan.— 986 km of which 800 km was desert. In order to make the destination by dusk, the competitors must attempt the fastest possible speeds. "No more enjoyable drives through the beautiful African countryside. The racers no longer have the chance to appreciate what they pass at 100 mph on motorcycles and 130 mph in the cars or trucks," declared Dr. Lasnier.

During the race there were many misadventures which created a great scandal for the 10th Paris-Dakar. Foremost there were six deaths: four racers and two native Africans. Numerous accidents resulted in injuries ranging from broken bones to paraplegia. A truly scandalous and unbelievable theft was also committed: At one point, the leading car, a Peugot 405 Turbo 16 belonging to Vatanen, was stolen, and consequenlty eliminated from the Paris-Dakar.

The French feel that the race has lost its spirit of adventure to the eternal economical rivalry between auto companies as well as excessive media hype.The race is no longer what it used to be and 59/of the French surveyed by Figaro Magazine agree that the race has become too difficult and dangerous. 42/do think that the Paris-Dakar should continue but with significant changes.

The competition itself is a combination of several skills which are all of equal importance. The driver must be able to manoeuvre his vehicle on roads, rocks, beach, hills, and dunes. Throughout each section all the drivers must use maps, compasses, etc. to find their destination and this is especially difficult for the motorcyclists who are all alone and must navigate as well as drive.

Because the sand works its way into all parts of the vehicle causing mechanical problems, the driver or his crew must daily clean and change certain parts. After a day of traversing the desert dunes, the racer is completely exhausted especially since the competition has become more demanding with longer sections and less time. In order to cover the average 350 mile stretches, the participants are forced to drive up to speeds of 100 or 130mph whenever they have the opportunity. On harsh, wild desert terrain it is almost insane to attempt such a pace. In spite of their effort to gain time, competitors sometimes arrive at 4a.m. and then leave at 6a.m. in order to keep up with the group. Thus with such pressure the Paris-Dakar is no longer a race for individuals but for team efforts.

Even the "factories," large teams of up to sixty people, are challenged by the desert and all the unforeseen problems. It is impossible to risk the race alone because a driver needs at least four assistants. Thus those who enter privately, without a sponsor, must count on 100,000 francs ($20,000) for costs and even with this amount they are at an extreme disadvantage. The Paris-Dakar has become more of a competition between big car companies rather than the battle between racers and the desert that it has always intended to be. Each company supplies its driver with the best

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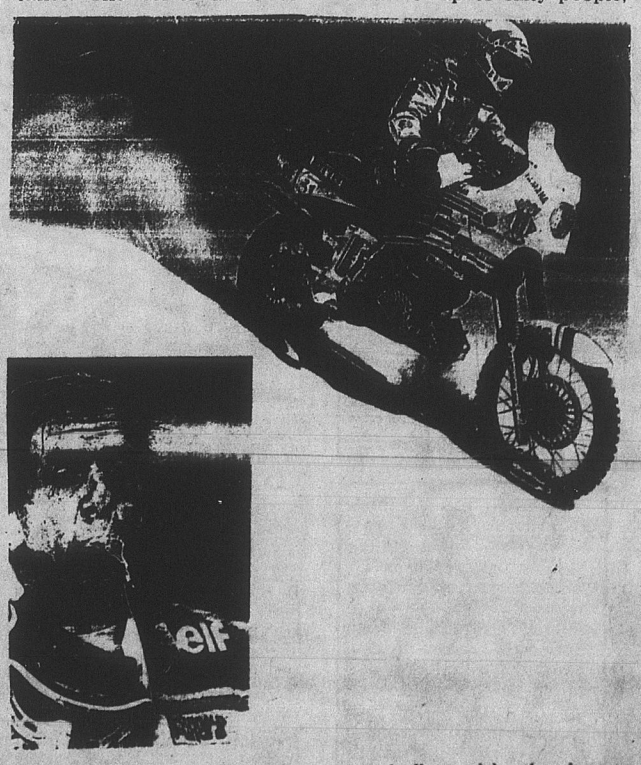

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Bennett

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education in which parents have greater flexibility to select the schools that best suit their children. Plans that increase choice, such as the plan tried with great success in Harlem's District 4, introduce a healthy dose of competition and excellence into public education. The successes of magnet schools, which draw students voluntarily to unique curricula, are now widely recognized.

We have made great progress in civil rights in the last two decades, yet we have reached an impasse from which it is necessary to look beyond the traditional civil rights agenda. To increase minority enrollments in higher education, we must stop accepting excuses for educational failures in elementary and secondary education. We should begin to act on what works. We should insist on substantive education reform as *the* civil rights imperative for our time.

Paris—Dakar

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vehicles, mechanics and equipment. The race is important to them because it is a world-renowned event and obviously it is the ultimate road test for any vehicle. Therefore, the company that wins uses its victory to the utmost for publicity purposes. French magazines and newspapers are filled with advertisements for Peugeot and Honda who were the winners of cars/trucks and motorcycles respectively. Of course the victors, Kaukkumen and Orioli merit their titles but it almost seems unimportant compared to the companies they represent.

The French feel that the race has gone too far and has been blown out of proportion by the media and publicity world. They fear that the original adventure is no longer respected and that the participants are mere pawns of the companies.

The 70's: Winick revisits your childhood

(continued from page 6)

ing why he had so many Yes albums, and wondering what was so great about Led Zepplin anyway.

I'm still wondering about Led Zepplin. But, as evidenced by my excavation of a new early-'70s band each Fall, I may be trying to do more than widen my range of musical appreciation. There must have been something wonderful about the early 1970s, something a lot more substantial than Butterscotch Ripple. It's the late '70s we hear so much about when disco took over, Shaun Cassidy sang "Da Doo Ron Ron" on "The Hardy Boys," when the Sweathogs were the coolest guys ever So go figure. America was just ... confused, let's say, in the early 70s. People were still listening to the Carpenters, Mel Brooks made funny movies, and Peter Brady was breaking Mom's favorite vase ("She always said, don't play ball in the house").

And now, on the edge of the Nineties, as I watch Charlie Bucket eagerly tear open his Wonka bar, listen to Pink Floyd's "Dark Side of the Moon," and guffaw over Batman's silly earnestness, I wonder why everyone gave the Seventies such a bad rap. Hey, at least we got Diane Keaton, Robin Williams, and Rob Reiner. Look where they are today. Richie Cunningham and Michael Stivic are two of the hottest directors around. Yes and Pink Floyd has top-ten hits. We made it, we're all moving on. Not even mean old Arthur Slugworth can stop us now.

We've got Mike Dukakis (the quintessential '70s governor) running for President; Mikey never died from pop rocks and Coke, and the killer bees shouldn't be here for quite a while. So out with it. Sure you went to discos. Sure you bought "Afternoon Delight" by the Starland Vocal Band. Sure you saw the "PG" version of "Saturday Night Fever." It's okay. Hey, when in Rome, eh?

O'Brien

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about.

When asked if she thought the fact that she was a woman had in any way affected her appointment to the new post, O'Brien said that she felt Middlebury understood the importance of having a representational administration that reflects the variety within the student and faculty bodies. She also said that her appointment could prove beneficial to the entire faculty because her presence would allow for easy communication within the departments. If, for example, a female professor had complaints regarding sexual biases among other faculty or administrative members, that professor might feel more comfortable talking with O'Brien about her complaints than with a male faculty member. According to O'Brien, the administration is more concerned with communication that with putting up an image of being an equal opportunity employer.

Carnival

(continued from page 1

peal to everyone and we're also getting more people involved; we're working with MCAB, the Theater Department, and the IFC."

Asked about security for the event Puri said she was not worried; "Everything's been planned down to the last detail. The RHA's will be helping, Frank Kelley, Karl Lindholm, and Jim Terhune will be acting as hosts, and security guards will be going from house to house."

Director Of Security Fred Spencer confirmed that security would be out in full force, "There will be several deputy sheriffs at the entrance to the college and at C lot to slow traffic and allow people to cross the road. All full-timers will be on duty as well as three or four specials."

This weekend has been in the planning since last spring when the carnival board was chosen, although most of the details were worked out in January and February.

As for the cost for the weekend, Board Treasurer Paul McCormack estimated total costs at "upwards of $65,000."

"First Night is the only area that has gone far over budget so far," McCormick explained, "That's because we used the school license instead of just allowing the fraternities to run the parties which caused costs to go up by 50 percent."

Wise said she would consider the weekend a success if "everything goes smoothly and everyone has fun.

Puri added,"Of course, this all started with skiing and I hope our team does well, but I also hope everyone comes together and has a good time."

Give yourself a hand against breast cancer

Breast self-examination is easy, takes only a few minutes and can be performed in the privacy of your own home. It's an important way you can detect early and highly curable breast cancer. Through monthly breast self-examinations, you will learn how your normal breast tissue feels and will be able to recognize a change if one occurs. In fact, most breast lumps are found by women themselves.

Take control of your body and your life.

Make breast self-examination a part of your monthly routine. And see your doctor regularly for clinical exams and advice on mammography.

For a free pamphlet about breast self-examination, call your local American Cancer Society.

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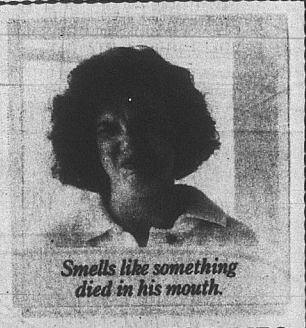

Smells like something died in his mouth.

DIPPING IS FOR DIPS.
DON'T USE SNUFF OR CHEWING TOBACCO

We're counting on you.

Red Cross.

BY GARRY TRUDEAU

OKAY, DUKE, TODAY'S THE BIG DAY. WE'RE GOING TO GROUP THERAPY TODAY WITHOUT OUR STRAIT-JACKET, OKAY?
OKAY... I MEAN, IF YOU THINK I'M READY...
I DO. YOU KNOW WHY? BECAUSE I BELIEVE WE'VE BUILT A REAL FOUNDATION OF TRUST, DON'T YOU?
2-22
YES, YES, I GUESS I DO...
GOOD. HERE WE GO.
OH, BOY, OH, BOY...
READY STUN GUN?
READY! EVERYONE BACK!
GB Trudeau
GROUP, I'M SURE YOU ALL NOTICE SOMETHING DIFFERENT ABOUT DUKE TODAY...
2-23
AFTER TEN WEEKS, HE NO LONGER NEEDS HIS RESTRAINING JACKET!
BRAVO!
CLAP!
DUKE'S NEW SELF-CONTROL IS THE PRODUCT OF REAL COURAGE AND A LOT OF HARD WORK, RIGHT, DUKE?
THAT'S RIGHT, DOC...
ALSO, THAT NOVOCAIN INJECTION INTO MY SKULL PROBABLY DIDN'T HURT.
NOW, NOW. LET'S NOT ALARM THE OTHER PATIENTS!
FELLAHS, TODAY I THOUGHT I'D LET YOU INTERACT A LITTLE ON YOUR OWN. I WANT THE GROUP TO HOLD A PRESIDENTIAL STRAW POLL!
2-24
I'M GOING TO STEP OUT OF THE ROOM FOR A FEW MINUTES, AND YOU...
A STRAW POLL?
WHO'S EXPECTED TO WIN IT?
WHAT IF HE DOES WORSE THAN EXPECTED?
SHOULD SO MUCH POWER BE IN THE HANDS OF SO FEW?
IT'S NOT ACTUALLY THAT MUCH POWER, BILLY.
IT'S A BEAUTY CONTEST, KID.
NO BELLEVUE BUMP?
HA! HA! HA!
WHAT'S GOING ON IN THERE, DOCTOR?
THE PATIENTS ARE CONDUCTING A PRESIDENTIAL STRAW POLL...
2-25
HEY! LET'S GO TO THE CANDIDATES' DEBATE!
HA! HA!
I'M TRYING TO GET THE GROUP TO INTERACT RESPONSIBLY.
LAUGH ABOUT IT! SHOUT ABOUT IT! WHEN YOU'VE GOT TO CHOOSE!
EVERY WAY YOU LOOK AT IT, YOU LOSE!
COO, COO, CA-CHOO, MRS. ROBINSON!
STROLL AROUND THE GROUNDS...
GOOD THING STRAW POLLS ARE MEANINGLESS.
SO HOW'D WE MAKE OUT, GROUP? ANY CONSENSUS CANDIDATE?
2-26
YES, BUT IT WASN'T EASY!
THAT'S FOR DAMN SURE!
THERE WERE SQUABBLES, BITTER DIFFERENCES OF OPINION!
FINALLY, A CANDIDATE EMERGED.
HE WAS THERE ALL ALONG! WE WERE FOOLS TO ARGUE!
WHO'D YOU PICK?
LYNDON LAROUCHE.
HE'S ONE OF US!
NOW THAT HAIG'S OUT, HE'S ALL WE'VE GOT!
WELL, I THINK YOU DID VERY WELL ON YOUR FIRST DAY WITHOUT RESTRAINTS, DUKE...
YOU'RE PROUD OF ME THEN, DOC?
PROUD? YOU HAVE NO IDEA. WHEN YOU FIRST ARRIVED HERE, MOST OF MY COLLEAGUES THOUGHT YOU WERE TOO VIOLENT, TOO FULL OF RAGE, TO TREAT WITH ANY REAL HOPE OF SUCCESS.
2-27
BUT I HAD A FEELING ABOUT YOU. I KNEW ALL YOU NEEDED WAS A LITTLE TOUGH LOVE, SOME DISCIPLINE, AND MOST OF ALL...
...TRUST.
Doonesbury

CLASSIFIED

WANTED TO RENT

Faculty member of Summer Language School (German School) looking for furnished house in Middlebury for family of four (2 daughters, ages 8 and 11). June 23 — middle of August. Exchange of houses (suburban Wash., D.C.) possible. Local references. Please call collect: Cross (301) 229-6917.

FOR SALE

Sharp Stereo Dual Cassette Deck, RT-1010, high speed dubbing, metal tape capability, Dolby NR — $100. Call Dave, ext. 7871.

HELP WANTED

Wanted — 4 field hockey coaches for Sept & Oct 1988 at Middlebury Union H.S. Salary provided. Contact Gail Jette at 388-7126 after 6 p.m.

Wanted: Personnel for office cleaning in the Vergennes area. Early evenings — $4.25 / hour. Earn a little extra! 863-1106.

NOTICES

STUDENT TEACHING: For those students planning to student teach next fall semester, a completed application form is due by March 10, 1988. This application form may be picked up at the Teacher Education office, Twilight Hall, Room 107.

PERSONALS

To everyone who was there in Wendy's room Monday night: Thank you SO much and I'll be thinking of you all too! Genevra

GO BATHTUB GIN!!
The Crew that really ferments!! ZA.

— ATH2O's —
I'll miss all of you — so watch Semsame & be happy — I'll see you in the fall.
Love, The Wicked Witch of the West

KES ("C.M."), SLP, JAG, KCD, LMS, RFB, LAV. Thanks for all your hard work. I know you'll see the results. I love you all.
— LRG ("P.Q.")

Hey Country:
B-Day in Montreal? No lunch with Mike, Rob, and Kara? Colonel Sanders, Peel, Cheers, slush — wrestling. I don't think it could've been any better. Thanks. I love you guys.
— Debs

Hey J.C.:
I'm proud of you! Congratulations on Feb. 19-21! — Partners I.C.

L —
The Queen O' Paranoia Rules — But YOU really should be someone else's hot date!
With ice cream, M.

Hey Piglet —
HAPPY BIRTHDAY! Be good, have a great weekend, and let's have a Half-Way House Date sometime!
XOXO — M.

A . . . you're my Angelica.
B . . . you're my blue? — eyed girl.
C . . . is it crazy love?
or D . . . should I just call you up in Dreamland?
. . . I love you.

Dear Clueless in the U.K.
Jon Bon Jovi rocks - on my wall!
From Newsless in VT

Congratulations J.C. on your first scamless weekend in 1988!

Liz loves a guido, Adrienne longs for a life away from them, what about you Al? — guido or no guido?

GIMP FOR KING GIMP FOR KING GIMP FOR KING A COUPLE OF YEARS FROM NOW FOLKS STOP STAY TUNED FOR MORE STOP

LOST AND FOUND

LOST — Man's Timberland boot, on Sat. Feb. 13 after hockey game, vicinity of field house or DU house. Please contact John Honney, 388-3711 ext. 6231.